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Favorite Songs of Famous Singers

My Favorite Songs

Julia Culp

Oliver Ditson Company

Low Voice Book I

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Favorite Songs of Famous Singers

My Favorite Songs

Julia Culp

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My Favorite Songs

Julia Culp

Volume One

Boston: Oliver Ditson Company

New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy

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Mus 5.26.19
✓

Edwin F. Ely, Jr.

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My favorite songs—
I wander now from voice
to voice, from heart to
heart. May you give
consolation to the sad,
pleasure and happiness
to everybody—

Boston
December 4th 1915

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Autobiographical Sketch

I was born at Groningen, a little town in Holland, October 6, 1883. My mother discovered my beautiful voice when I was two years old, for I cried so terribly that she constantly told my father, "You see she will become a singer, she has such lungs and temperament." My father would not believe it, and so when I was seven years old, he wanted me to study the violin first. So I did, but I did not like it at all. Nevertheless I was such a good pupil that I often played violin solos in our little town, being then nine years old. Of those "classical" concerts I can only think now with horror.

My voice began to develop when I was ten years old. However, in school, when choruses were sung, the teacher would not allow me to sing because I sang so loud he could not hear the voices of the other children. I began my singing lessons when I was twelve years old. My voice was always very natural and easy, so I really had no trouble with technical things.

A real song recital I sang for the first time when I was fifteen years old, in Groningen and in Amsterdam. After those first recitals I became a pupil at the Amsterdam Conservatory where I studied with Cornelie van Zanten. When nineteen years old I came to Berlin, and though I gave my first recital there with the greatest success, I felt that I had so much to learn I stopped giving concerts and studied two years with Etelka Gerster, from whom I learned everything.

After those two years I began my career, singing everywhere in Germany, Russia, France, Austria, Spain, Italy, Holland, Norway, Sweden, and Den-

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mark, in fact, all over Europe. I gave recitals with Grieg, Saint-Saëns and Richard Strauss, and sang with the principal European orchestras under Nikisch, Weingartner, Richard Strauss, Max Reger, Mengelberg, Fiedler, Hausegger and others. I sang also at the different royal courts in Europe.

I first came to America in January, 1913, and I must say that I feel at home here and I am happy to sing my songs to the American public, which has such a fine understanding of music.

My different accompanists have been Dr. Heinrich Potpeschnigg, the intimate friend of Hugo Wolf, my sister Betsy, then the late Erich Wolff, and for the last four years Coenraad V. Bos.

Boston, December 4, 1915

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Contents of Volume One

		PAGE
	DUTCH	
Van Vleuten, Cornelius	Zanuelen Sonnetje (song), Op. 5, No. 1	1
	Wiegeliedje (Cradle song)	4
	GERMAN	
Brahms, Johannes	Serenade, Op. 46	8
Brahms, Johannes	Der Schmied (At the forge), Op. 19, No. 4	18
	Feldeinsamkeit (In summer fields), Op. 86, No. 2	20
	Minnelied (Love song), Op. 71, No. 5	23
	Spanisches Serenade, Op. 106, No. 1	26
	Wenn du nur zuweilen lächelst (Grant me but one single smile, love), Op. 57, No. 2	30
	Wiegenlied (Cradle song), Op. 49, No. 4	32
	Vor dem Fenster (By the window), Op. 14, No. 1	34
Cornelius, Peter	Untreu (Betrayal), Op. 1, No. 1	39
	Veilchen (Violets), Op. 1, No. 2	40
	Ein Ton (The monotone), Op. 3, No. 3	42
Franz, Robert	Mutter, o sing' mich zur Ruh'! (Mother, O sing me to rest!) Op. 10, No. 3	45
	Aus meinen grossen Schmerzen (Out of my soul's great sadness), Op. 5, No 1	48
Jensen, Adolf	Waldesgespräch (Forest voices), Op 5, No. 4	50
	Am Ufer des Flusses, des Manzanares (Where flows the bright river), Op. 21, No. 6	54
Liszt, Franz	Angiolin dal biondo crin (Angel fair with golden hair)	60
	Es muss ein Wunderbares sein (A wondrous rapture must it be)	66
Loewe, Carl	Mädchen sind wie der Wind (Maidens are like the wind), Op. 9, No. 4	68
	Der Asra (The Asra), Op. 133, No. 9	72
Mendelssohn, Felix	Auf Flügeln des Gesanges (On song's bright pinions), Op. 34, No. 2	77
	Der Mond (The moon), Op. 86, No. 5	84
	(For other German songs, see Volume II)	
	ENGLISH	
Horn, Charles Edward	I've been roaming	87
Haydn, Thomas Haynes	Long, long ago	92
Purcell, Edward	Passing by	94
Seventeenth Century Air	So sweete is shee (Have you seene but a whyte lillie grow?)	96
	IRISH	
Old Airs, *Arranged by* Wm. Arms Fisher	I heard in the night the pigeons	98
	The passing of the Gael	100
	Farewell to Sliev Morna	106
	AMERICAN	
Dennison, John H.	April	109
Gaines, Samuel Richards	The mother-heart	112
Watts, Winifred	Wood song	116
Kramer, A. Walter	A sigh (*Suspir*), Op. 34, No. 1	118
	(For other American songs, see Volume II)	

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Contents of Volume Two

		PAGE
	GERMAN	
SCHUBERT, FRANZ	Ave Maria (Hymn an die Jungfrau). Op. 52, No. 6	1
	Auf dem Wasser zu singen (To be sung on the water). Op. 72	7
	Du bist die Ruh (My peace thou art). Op. 59, No. 3	14
	Im Abendroth (Evening glow). Posthumous	18
	Liebesbotschaft (Love's message)	20
	Ständchen (Serenade)	26
SCHUMANN, ROBERT	Frühlingsnacht (Spring night). Op. 39, No. 12	31
	Du bist wie eine Blume (Thou'rt lovely as a flower). Op. 25, No. 24	34
	Mondnacht (Moonlight). Op. 39, No. 5	36
	Waldesgespräch (In the forest). Op. 39, No. 3	39
STRAUSS, RICHARD	Heimkehr (Homeward). Op. 15, No. 5	43
	Breit über mein Haupt dein schwarzes Haar (Thy wonderful eyes my heart inspire). Op. 19, No. 2	46
WAGNER, RICHARD	Träume (Dreams)	48
WOLF, HUGO	Benedeit die sel'ge Mutter (Blessed be the tender mother)	52
	Er ist's (Song to Spring)	56
	In dem Schatten meiner Locken (In the shadow of my tresses)	60
	Mausfallen-Sprüchlein (The mouse-trap)	64
	(For other German songs, see Volume I)	
	FRENCH	
DEBUSSY, ACHILLE CLAUDE	Il pleure dans mon cœur (The tears fall in my soul)	66
	Romance	72
FRANCK, CÉSAR	Le mariage des roses (Marriage of roses)	75
LALO, EDOUARD	L'esclave (The captive)	81
SAINT-SAËNS, CAMILLE	La cloche (The bell)	84
WEKERLIN, J. B.	Mignonette	90
	NORWEGIAN	
GRIEG, EDVARD	Eros. Op. 70, No. 1	94
	Im Kahne (In the boat). Op. 60, No. 3	98
	RUSSIAN	
TCHAÏKOVSKY, PETER ILYITCH	Inmitten des Balles (At the ball). Op. 38, No. 3	102
	Warum? (Why?). Op. 6, No. 5	106
	AMERICAN	
HADLEY, HENRY K.	I plucked a quill from Cupid's wing	110
SHARP, EARL CRANSTON	Japanese death song	112
WATTS, WINTTER	When I wake	114
ROGERS, JAMES H.	April weather	116
	(For other American songs, see Volume I)	

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Index to Volumes One and Two

		BOOK	PAGE
Adelaïde	BEETHOVEN	I	8
Angel fair with golden hair (*Angiolin dal biondino crin*)	LISZT	I	60
April	DENSMORE	I	109
April weather	ROGERS	II	116
Asra, The (*Der Asra*)	LOEWE	I	72
At the ball (*Inmitten des Balles*)	TCHAÏKOVSKY	II	102
At the forge (*Der Schmied*)	BRAHMS	I	18
Ave Maria (*Hymn an die Jungfrau*)	SCHUBERT	II	1
Bell, The (*La cloche*)	SAINT-SAËNS	II	84
Betrayal (*Untreu*)	CORNELIUS	I	39
Blessed be the tender mother (*Benedeit die sel'ge Mutter*)	WOLF	II	52
By the window (*Vor dem Fenster*)	BRAHMS	I	34
Captive, The (*L'esclave*)	LALO	II	81
Cradle song (*Wiegeliedje*)	VAN RENNES	I	4
Cradle song (*Wiegenlied*)	BRAHMS	I	32
Dreams (*Träume*)	WAGNER	II	48
Eros	GRIEG	II	94
Evening glow (*Im Abendroth*)	SCHUBERT	II	18
Farewell to Sliev Morna	OLD IRISH AIR	I	106
Forest voices (*Waldesgespräch*)	JENSEN	I	50
Grant me but one single smile, love (*Wenn du nur zuweilen lächelst*)	BRAHMS	I	30
Homeward (*Heimkehr*)	STRAUSS	II	43
I heard in the night the pigeons	OLD IRISH AIR	I	98
I plucked a quill from Cupid's wing	HADLEY	II	110
I've been roaming	HORN	I	87
In summer fields (*Feldeinsamkeit*)	BRAHMS	I	20
In the boat (*Im Kahne*)	GRIEG	II	98
In the forest (*Waldesgespräch*)	SCHUMANN	II	39
In the shadow of my tresses (*In dem Schatten meiner Locken*)	WOLF	II	60
Japanese death song	SHARP	II	112
Long, long ago	BAYLY	I	92
Love song (*Minnelied*)	BRAHMS	I	23
Love's message (*Liebesbotschaft*)	SCHUBERT	II	20
Maidens are like the wind (*Mädchen sind wie der Wind*)	LOEWE	I	68
Marriage of roses (*Le mariage des roses*)	FRANCK	II	75
Mignonette	WEKERLIN	II	90
Monotone, The (*Ein Ton*)	CORNELIUS	I	42
Moon, The (*Der Mond*)	MENDELSSOHN	I	84
Moonlight (*Mondnacht*)	SCHUMANN	II	36
Mother, O sing me to rest! (*Mutter, o sing' mich zur Ruh'!*)	FRANZ	I	45
Mother-heart, The	GAINES	I	112
Mouse-trap, The (*Mausfallen-Sprüchlein*)	WOLF	II	64
My peace thou art (*Du bist die Ruh*)	SCHUBERT	II	14
On song's bright pinions (*Auf Flügeln des Gesanges*)	MENDELSSOHN	I	77
Out of my soul's great sadness (*Aus meinen grossen Schmerzen*)	FRANZ	I	48
Passing by	E. PURCELL	I	94
Passing of the Gael, The	OLD IRISH AIR	I	100
Romance	DEBUSSY	II	72
Serenade (*Ständchen*)	BRAHMS	I	26
Serenade (*Ständchen*)	SCHUBERT	II	26
Sigh, A (*Soupir*)	KRAMER	I	118
So sweete is shee (Have you seene but a whyte lillie grow?)	17th CENTURY AIR	I	96
Song to Spring (*Er ist's*)	WOLF	II	56
Spring night (*Frühlingsnacht*)	SCHUMANN	II	31
Sunshine song (*Zonnelied*)	VAN RENNES	I	1
Tears fall in my soul, The (*Il pleure dans mon cœur*)	DEBUSSY	II	66
Thou'rt lovely as a flower (*Du bist wie eine Blume*)	SCHUMANN	II	34
Thy wonderful eyes my heart inspire (*Breit über mein Haupt*)	STRAUSS	II	46
To be sung on the water (*Auf dem Wasser zu singen*)	SCHUBERT	II	7
Violets (*Veilchen*)	CORNELIUS	I	40
When I wake	WATTS	II	114
Where flows the bright river (*Am Ufer des Flusses, des Manzanares*)	JENSEN	I	54
Why? (*Warum?*)	TCHAÏKOVSKY	II	106
Wondrous rapture must it be, A (*Es muss ein Wunderbares sein*)	LISZT	I	66
Wood song	WATTS	I	116

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SUNSHINE SONG
(ZONNELIED)

ANNA FLES
Translated by Charles Fonteyn Manncy

CATHARINA van RENNES
Op. 8, №1

Joyously
Met gloed (♩.=80)

VOICE

PIANO

mf

See how the glo - ri-ous
Zie hoe het vriend - lij - ke

poco rit.

sun - - light Pours o - ver wood - land and wold,
son - - licht Schit - tert op wei - de en op woud;

cresc.

See how the moors and the mead - - ows Bathe in its riv - ers of
Zie hoe zich vel - den en hei - - de Ba - den in stroo-men van

f

gold.
goud!

p

Boun - - ti - ful sun, that il - lu - mines the day,
Lief - - lij - ke Zon - ne, zoo hel - der, zoo rein,

rit.

Ped.

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ten.
cresc.
Deep in my heart shines thy glad-den-ing ray; And by my grat-i - tude
Diep in mijn hart dringt uw heer-lij-ke schijn, En uit een dank-baar ge-
Ped.
f
won Greet-ings I send thee, O sun!
moed Breng ik u vroo - lijk mijn groet!
poco rit.
ten.
mf
Win - ter can nev - er be - cloud thee, Bright - ness of hap - pi-er
U kan geen win - ter ver - ja - - - gen, Stra - len uit za - li - gen
skies, Fond - ly my heart will en - fold thee
tijd; Trouw zal mijn hart u be - wa - - - ren,

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When rain and tem - pest a - rise.
Re - gen en stor - men ten spijt!
Rays from the sun in its
't Hart, eens ver-kwikt door uw
rit.
sum-mer-y prime
vriend-lij-ken schijn
Still warm the heart in the win-ter's dark time;
Zal ook des win-ters vol zon-ne-glans zijn;
ten.
cresc.
There - fore by grat - i - tude won,
Daar - om uit dank-baar ge - moed,
Greet-ings I send thee, O
Breng ik u, Zon - ne, mijn
ten.
sun!
groet!
sempre f
ff
Ped.

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CRADLE SONG
(WIEGELIEDJE)

ANTHEUNIS
Translated by Charles Fonteyn Manney

CATHARINA van RENNES.

Softly and tenderly
(Zacht en eenvoudig)
VOICE
PIANO
p
1. There o - ver the
1. En o - ver de
ritard.
a tempo
Ped.
*
mead - ows was shin-ing the sun, Dee-de-del du - dun, Dee-de-del du -
wei - de daar blonk er de zon, Di - di - del doe - don, Di - di - del doe -
dun, Was shin-ing the sun so bright - ly, Was shin-ing the
don, Daar blonk er de zon zoo blij - de, Daar blonk er de

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sun so bright - - ly. The ti - ny birds twit - ter'd and sang in their
zon zoo blij - - de. De vo-gel-kens wip - ten en vlo-gen in't
glee, And told the good news to each flow'r and tree: And this was their
rond, En maak-ten't aan boo - men en bloe-me-kens kond; Zij zon-gen en
sing - ing: "We sure - ly know That a dear ba - by is born be -
spron - gen: „het is ge - wis Dat een lief kind - jen ge - bo - ren
low."
is."
La la la la, la la la la!
ritardendo
ritardendo
2 Ped.

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2. Then up from the fields came the wool-ly white sheep,— Kleep kleep-i-ty-
3. Then out of the sun-shine with buzz-ing and hum,— Zum zum-ma zum-
2. Dan kwa-men ge-loo-pen de schaap-kens blank,— Klink klan-ge-lin-
3. Dan kwa-men ook lou-ken de bie-kens vroom,— Zoom-zô-me zoom-
kleep,— Kleep kleep-i-ty-kleep,— The wool-ly white sheep— came run-
zum,— Zum zum-ma zum-zum,— The bright lit-tle bees— came fly-
klank,— Klink klan-ge-lin-klank,— Dan kwa-men de schaap-kens met hoo-
zoom,— Zoom-zô-me zoom-zoom,— Dan kwa-men de bie-kens en rou-
ning,— The wool-ly white sheep— came run- -ning.— They staredthro' the
ing,— The bright lit-tle bees— came fly- -ing.— They flew round the
pen,— Dan kwa-men de schaap-kens met hoo- -pen.— Door 't ven-ster-ke
ken,— Dan kwa-men de bie-kens en rou- -ken.— Zij we-mei-den
p
p

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win - dow so friend-ly and true, Then back they went bleat - ing and leap-ing a -
cra - dle in cir - cles slow, And buzz'd to the birds and the sheep be -
ke - ken ze vrank en vrij, En hup - pel - den weer naar de mal - sche
lang - zaam het wiegs - ke rond, En maak - ten 't aan scha - pen en vo - gels
new. And this was their bleat - ing: "We sure - ly see That a dear
low. And this was their buzz - ing: "We sure - ly found That a dear
wei; zij kre - ten en bleet - ten: „het is ge - wis Dat een lief
kond; zij kruis - ten en ruisch - ten: „het is ge - wis Dat een lief
f
f
p
pp
ritardendo
ba - by laughs mer - ri - ly." La la la la, la la la la!
ba - by is sleep-ing sound."
kind - jen aan 'tla - chen is." La la la la, la la la la!
kind - jen aan 'tsla - pen is."
ritardendo
pp
2 Ped.

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ADELAÏDE

(Composed in 1795)

(Original Key, B♭)

FRIEDRICH von MATTHISSON (1761-1831)
Translated by John S. Dwight

LUDWIG van BEETHOVEN, Op.46
(1770-1827)

Larghetto
PIANO
p dolce e piano
p
Lone - ly wan - - ders thy
Ein - sam wan - - delt dein
friend in spring's green gar - den, Mild - ly stream - eth the mag - ic light a -
Freund im Früh - lings - gar - ten, mild vom lieb - lich - en Zau - ber - licht um -

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round him, As through trem - - bling flow - 'ry branch - es it
flo - ssen, das durch wan - - ken-de Blü - then - zwei - ge
rf
quivers, A - de-la - i - de!
zit-tert, A - de-la - i - de!
A - de-la - i - de! In the mir - ror-like
A - de-la - i - de! In der spie - gelnden
stream, in Al - - pine snow-fields, In the
Fluth, im Schnee der Al - pen, in des

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clouds' gold - en glow at day's de - clin - ing, In the star - fields of
sin - ken - den Ta - ges Gold - ge - wöl - ke, im Ge - fil - de der
p
heav - en gleams thine im - age, thine im - age, A - de - la-
Ster - ne strahlt dein Bild - niss, dein Bild - niss, A - de - la-
f
i - del In the clouds' gold - en glow at day's de -
i - del In des sin - ken - den Ta - ges Gold - ge -
fp
cresc.
f
clin - ing, In the star - fields of heav - en,
wöl - ke, im Ge - fil - de der Ster - ne

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Digitized by Google

Sil - ver May - bells a - mid the cool grass rustling, Waves are
Sil - ber - glöck - chen des Mai's in Gra - se säu-seln, Wel - len
mur - m'ring, and night - in - gales keep trill - ing,
rau - schen und Nach - ti - gal - len flö - ten,
Waves are mur - m'ring, and night - in - gales keep
Wel - len rau - schen und Nacht - ti - gal - len
trill - ing: A - de - la - i -
flö - ten, A - de - la - i -

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de! Eve-ning winds in the ten-der leaves are whisp'-ring, Sil-ver
de! A-bend-lüft-chen im zar-ten Lau-be flüs-tern, Sil-ber-
May-bells a-mid the cool grass rus-tling, Waves are mur-m'ring, and night-ingales keep
glöck-chen des Mai's im Gra-se säu-seln, Wel-len rau-schen und Nach-ti-gal-len
trill-ing, and night-in-gales keep trill-ing: A-de-la-
flö-ten, und Nach-ti-gal-len flö-ten: A-de-la-
i-de! A-de-la-i-de!
i-de! A-de-la-i-de!

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Allegro molto
Soon, O won-der! O won-der! up-on my grave be-hold it,
Einst, O Wun-der! O Wun-der! ent-blüht auf mei-nem Gra-be,
O won-der! up-on my grave be-hold it,
O Wun-der! ent-blüht auf mei-nem Gra-be
Springs a blos-som from out my heart's cold ash-es, from out my
ei-ne Blu-me der A-sche mei-nes Her-zens, der A-sche
heart's cold ash-es; Clear-ly shin-ing, Clear-ly shin-ing on
mei-nes Her-zens, deut-lich schim-mert, deut-lich schim-mert auf
cresc.
cresc.

Digitized by Google

ev-'ry pur-ple pet-al, on ev-'ry pur-ple pet-al: A-de-la-
je-dem Pur-pur-blätt-chen, auf je-dem Pur-pur-blätt-chen: A-de-la-
i-de! A- -de-la-i-de!
i-de! A- -de-la-i-de!
cresc.
Soon, O won-der! soon, O won-der!
Einst, O Wun-der! einst, O Wun-der!
Yes, soon on my grave,— yes, on my grave be-
ent-blüht, ach, ent-blüht— auf mei-nem—

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hold it, Springs a blos-som from out my heart's cold ash-es, a
Gra-be ei-ne Blu-me der A-sche mei-nes Her-zens, der
blos-som from out my heart's ash-es; Clear-ly shin-ing, Clear-ly
A-sche mei-nes Her-zens; deut-lich schimmert, deut-lich
cresc.
shin-ing on ev-'ry pur-ple pet-al, on ev-'ry pur-ple pet-al: A-de-la-
schim-mert auf je-dem Pur-pur-blätt-chen, auf je-dem Pur-pur-blätt-chen: A-de-la-
i-de, A-de-la-i-de,
i-de! A-de-la-i-de!

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p
Clear-ly shin-ing on ev-'ry pur-ple pet-al, on ev - 'ry pur - ple
deut-lich schim-mert auf je-dem Pur-pur-blätt-chen, auf je - dem Pur - pur -
cresc.
f
pet - al: A - de - la - i - de,
blätt-chen: A - de - la - i - de!
ff
A - de - la - i - de!
A - de - la - i - de,
sf
pp
A - de - la - i - de.
A - de - la - i - del

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AT THE FORGE
(DER SCHMIED)

JOHANN L. von UHLAND
Translated by Charles Fonteyn Manney

(Original Key, Bb)

JOHANNES BRAHMS, Op. 19, № 4
(1833-1897)

Allegro

VOICE

PIANO

f

My lov - er I hear, His ham - mer he's
Ich hör' mei - nen Schatz, den Ham - mer er

swing - ing With blows sharp - ly ring - ing: Like mer - ry bells
schwin - get, das rau - schet, das klin - get, das dringt in die

cresc.

peal - ing The blithe tones are steal - ing Thro' street
Wei - te, wie Glo - cken - ge - läu - te, durch Gas - - -

— and thro' square.
- sen und Platz.

f

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f
How sturd - y his
Am schwar - zen Ka -
f
stroke! I watch him so proud - ly; The fur - nace roars
min, da sit - zet mein Lie - ber, doch geh' ich vor -
loud - ly, The bel - lows is blow - ing On flames bright - ly glow - ing, That
ii - ber die Bäl - ge dann sau - sen, die Flam - men auf - brau - sen, und
cresc.
shine thro' the smoke.
lo - - - dern um ihn.
f

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IN SUMMER FIELDS

(FELDEINSAMKEIT)

(Published in 1882)

HERMANN ALMERS
Translated by Paul England (Verse I) and Frederic Field Bullard (Verse II)

(Original Key)

JOHANNES BRAHMS, Op. 86, No 2

Slowly (Langsam)
VOICE
PIANO
p
In sum - mer fields I
Ich ru - he still im
lie 'mid deep green grass, I lie and watch the bound - less blue a -
ho - hen grü - nen Gras und sen - de lan - ge mei - nen Blick nach
bove me, a - bove me; The
o - ben, nach o - ben; von

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whirr of ti - ny wings is nev - er still; To won - drous vi - sions
Gril - len rings um-schwirrt ohn' Un - ter - lass, von Him - mels - bläu - e
heav - en's glo - ries move me, To won - drous vi - sions heav - en's glo - ries
wun - der - sam um - wo - ben, von Him - mels - bläu - e wun - der - sam um -
move me. The
wo - ben. Die
p
fair white clouds ride slow - ly o - ver head A - thwart the blue, like
schö - nen wei - ssen Wol - ken zieh'n da - hin durch's tie - fe Blau, wie
dim.

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pure and ra - diant vi - sions, Like pure and ra - diant
schö - ne stil - le Träu - me, wie schö - ne stil - le
vi - sions. I feel the while as tho' I long were
Träu - me; mir ist, als ob ich längst ge - stor - ben
dolce
p
dead, And borne on wings a - loft to fields E - ly - sian, And
bin, und zie - he se - lig mit durch ew' - ge Räu - me, und
borne on wings a - loft to fields E - ly - sian.
zie - he se - lig mit durch ew' - ge Räu - me.
pp

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LOVE SONG
(MINNELIED)

(Composed in 1877)

(*Original Key, C*)

H. HÖLTY (1828-1887)
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 71, No 5

With much tenderness, but not too slowly
(Sehr innig doch nicht zu langsam)

PIANO

nf

Sweet - er sounds the song of birds When she roams the mead -
Hol - der klingt der Vo - gel - sang, wenn die En - gel-rei -

- ows, When she comes with step so light, 'Mid the wood - land
- ne, die mein Jüng - lings - herz be - zwang, wan - delt durch die

shad - ows.
Hai - ne.

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Bright-er is the bloom-ing Spring, Green-er are its bow-
Rö-ther blü-hen Thal und Au, grü-ner wird der Ra-
p
-ers, When, with ten-der fin-gers' touch, She doth gath-er
-sen, wo die Fin-ger mei-ner Frau Mei-en-blu-men
flow-ers: But for thee all joy were dead, All earth's
la-sen. Oh-ne sie ist al-les todt, welk sind
p
bright-ness fa-ded. E'en the glow of eve-ning sky Were for me o'er-shad-ed.
Blüt' und Kräu-ter; und kein Früh-lings-a-bend-roth diinkt mir schön und hei-ter.
tf

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Dear-est sov - 'reign of my heart, Leave, oh! leave me nev-
Trau - te, min - nig - li - che Frau, wol - lest nim - mer flie -
- er, Bloom sweet blos - soms of thy love In my soul for
- hen, dass mein Herz, gleich die - ser Au, mög' in Won - ne
ev - er, In my soul for ev - er.
blü - hen, mög' in Won - ne blü - hen.
dolce
dim.
rit.
p

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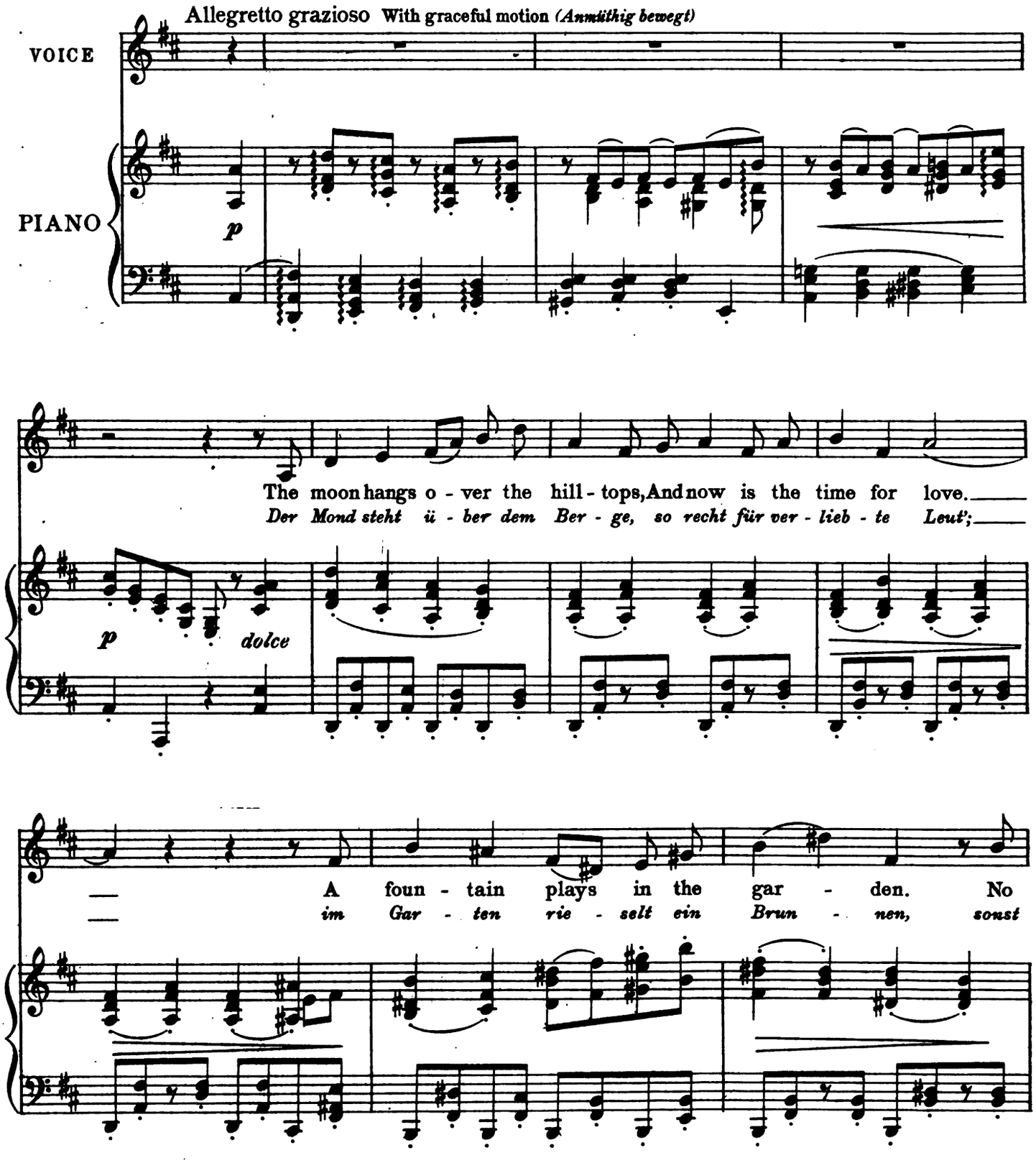
SERENADE
(STÄNDCHEN)

(Published in 1889)

(Original Key, G)

FRANZ KUGLER
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No. 1


Allegretto grazioso With graceful motion (Anmüthig bewegt)
VOICE
PIANO
p
The moon hangs o - ver the hill - tops, And now is the time for love.
Der Mond steht ü - ber dem Ber - ge, so recht für ver - lieb - te Leut';
p dolce
A foun - tain plays in the gar - den. No
im Gar - ten rie - selt ein Brun - nen, sonst

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crea - ture there doth move:
Stil - le weit und breit.
pp
p
Till to the foot of the ter - race Three stu - dents come in the
Ne - ben der Mau - er im Schat - ten, da steh'n der Stu-den - ten
shade, With man - do-lins and a zith - er, A -
drei, mit Flöt' und Geig' und Zi - ther, und

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The mu - sic floats to the maid - en, And in a vi - sion fair
Die Klän - ge schlei - chen der Schön - sten sacht in den Traum hin - ein,
p dolce
She sees the face of her lov - er, And mur - murs, "For -
sie schaut den blon - den Ge - lieb - ten und lis - pelt: „ver
pp
get me ne'er!"
giss nicht mein!"
p

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GRANT ME BUT ONE SINGLE SMILE, LOVE

(WENN DU NUR ZUWEILEN LÄCHELST)

(Original Key, Eb)

G. F. DAUMER
Translated by R. H. Benson

JOHANNES BRAHMS
Op. 57, No 2

Poco Andante

VOICE

PIANO

p

Grant me but one sin - gle smile, love, But one glance that
Wenn du nur zu - wei - len lä - chelst, nur zu - wei - len

can be-guile, love, This de-sire that burns me so, This de-sire that
Küh - le fä - chelst die - ser un - ge - mess' - nen Gluth, die - ser un - ge -

burns me so. Sweet re - pose, sweet re -
mess' - nen Gluth. In Ge - duld, in Ge -

p dolce

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pose shall then come o'er me, Thou wilt scat - - ter, thou wilt
duld will ich mich fas - - sen und dich Al - - les, Al - les,
scat - - ter far be - fore thee All that love can
Al - - les trei - ben las - - sen, was der Lie - - - be
f
work of woe, All that
we - - - he thut, was der
love can work of woe.
Lie - - - be we - - - he thut.
p
p
p

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To B. F. in Vienna

CRADLE SONG
(WIEGENLIED)

KARL SIMROCK
Translated by Arthur Westbrook

(Original Key, Eb)

JOHANNES BRAHMS
Op. 49, No 4

With gentle motion
Zart bewegt

VOICE

PIANO

p

Gu-ten A - bend, gut' Nacht, Mit
Lul - la - by and good night, With

Ro - sen be - deckt, Mit Näg - lein be - steckt, Schlüpf' un - ter die
ro - ses be - dight, Creep in - to thy bed, There pil - low thy

Deck': Mor-gen früh, wenn Gott will, Wirst du wie - der ge -
head, If God will thou shalt wake, When the morn - ing doth

weckt, Mor-gen früh, wenn Gott will, Wirst du wie - der ge - weckt.
break, If God will thou shalt wake, When the morn - ing doth break.

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Gu - ten A - bend, gut' Nacht; Von
Lul - la - by and good night, Those
p
Eng'-lein be - wacht, Die zei - gen im Traum Dir Christ-kind-lein's
blue eyes close tight, Bright an - gels are near, So sleep with - out
Baum; Schlaf'nun se - - lig und süss, Schau' im Traum's Pa - ra -
fear, They will guard thee from harm, With fair dream - land's sweet
dies, Schlaf'nun se - lig und süss, Schau' im Traum's Pa - ra - dies.
charm, They will guard thee from harm, With fair dream - land's sweet charm.

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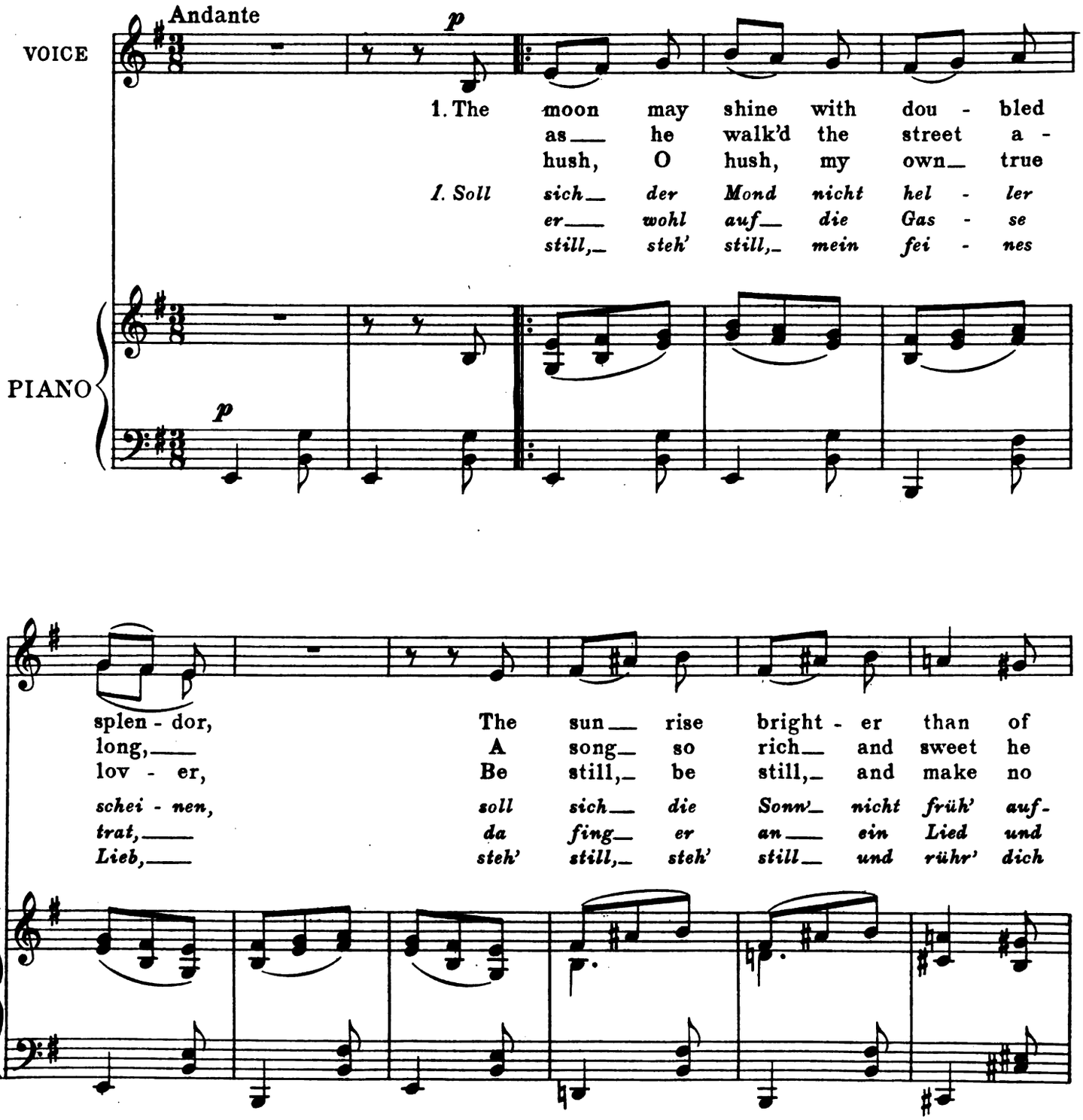
BY THE WINDOW

(VOR DEM FENSTER)

(Original Key, G minor)

Folksong
Translated by Constance Bache

JOHANNES BRAHMS, Op. 14, No. 1


Andante
VOICE
PIANO
p
p
1. The moon may shine with dou - bled
splen - dor,
as he walk'd the street a -
long,
hush, O hush, my own true
lov - er,
1. Soll sich der Mond nicht hel - ler
schei - nen,
er wohl auf die Gas - se
trat,
still, steh' still, mein fei - nes
Lieb,
The sun rise bright - er than of
A song so rich and sweet he
Be still, be still, and make no
soll sich die Sonn' nicht früh' auf-
da fing er an ein Lied und
steh' still, steh' still und rühr' dich

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yore, And I this night will go a - woo - ing,
sang, That from her bed his true love heard him,
sound, Lest thou shouldst wa - ken fa - ther or moth - er,
geh'n, so will ich die - se Nacht geh'n frei - en,
sang, er sang aus schö - ner, aus hel - ler Stim - me,
nicht, sonst weckst du Va - ter, sonst weckst du Mut - ter,
As I have of - ten gone be -
And joy - ful to her feet she
Lest we by them should here be
wie ich zu - vor auch hab' ge -
dass sein fein's Lieb' zum Bett aus -
das ist uns Bei - den nicht wohl ge -
1. & 2.
3. più f
fore.
sprang.
found."
than.
sprang.
than.
2. And
3. "O
4. What
2. Als
4. Was
3. Steh'
1. & 2.
3.

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cresc.
espress.
care I for fa - ther, what care I for moth - er? Be - neath thy
frag ich nach Va - ter, was frag ich nach Mut - ter, vor dei - nem
più f
cresc.
f
win - dow I will stay, For I must
Schlaf-fen - ster muss ich steh'n, ich will mein
f
dim.
see my own true love, Ere far from her I go a -
schö - nes Lieb an - schau - en, um dass ich muss so fer - ne
dim.
p
way." So side by side they
geh'n. Da stan - den die zwei wohl
p

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stood_ to - geth - er, The while_ he press'd_ her
bei___ ein - an - der mit ih - ren sar - ten
to his heart, The watch - man on___ his horn_ is blow - -
Mün - de - lein, der Wäch - ter blies_ wohl in___ sein Hör - ne -
pp
ing; "Fare - well, my love, for thou_ and I___ must
lein; A - de, a - de, es muss_ ge - schie - den
poco f
part!" "O
sein. Ach
cresc.

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cresc.
part - ing, part - ing is such sor - row, Part-ing it is that
Schei - den, Schei - den ii - ber Schei - den, Schei-den thut mei - nem
più f
cresc.
makes young hearts so sore; O must I from my
jun - gen Her - zen weh', dass ich mein schön Herz -
dim.
true love sev - er, I can bear it nev - er - more!"
lieb muss mei - den, das ver - gess ich nim - mer - mehr!
dim.
pp

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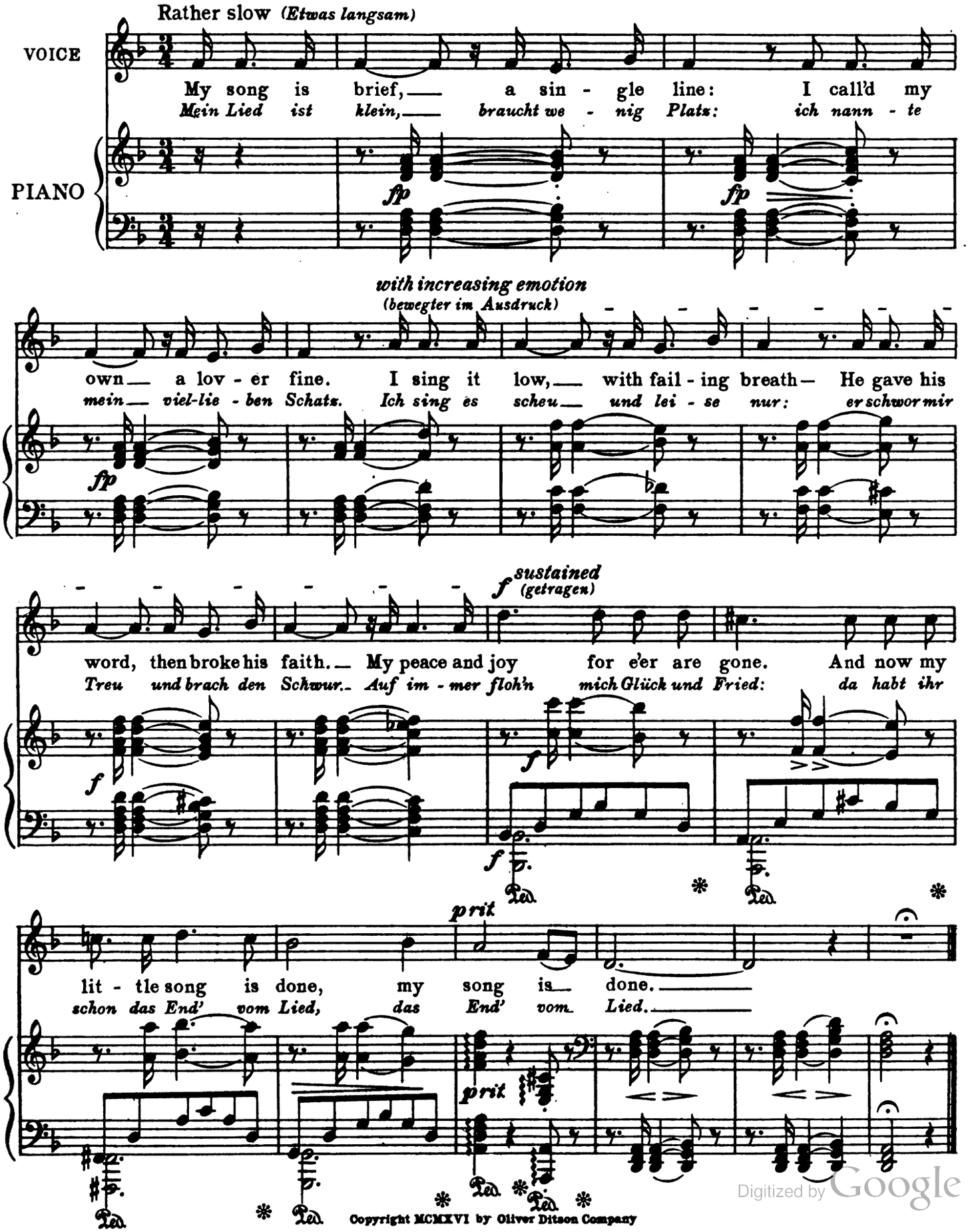
BETRAYAL
(UNTREU)

PETER CORNELIUS
Translated by Charles Fonteyn Manney

(Original Key, F minor)

PETER CORNELIUS, Op.1, №1


Rather slow (Etwas langsam)
VOICE
PIANO
My song is brief, a sin - gle line: I call'd my
Mein Lied ist klein, braucht we - nig Platz: ich nann - te
fp
fp
with increasing emotion
(bewegter im Ausdruck)
own a lov - er fine. I sing it low, with fail - ing breath— He gave his
mein viel-lie - ben Schatz. Ich sing es scheu und lei - se nur: er schwor mir
fp
sustained
(getragen)
f
word, then broke his faith. My peace and joy for e'er are gone. And now my
Treu und brach den Schwur. Auf im - mer floh'n mich Glück und Fried: da habt ihr
f
f
f
Ped.
Ped.
prit
lit - tle song is done, my song is done.
schon das End' vom Lied, das End' vom Lied.
prit
Ped.
Ped.
Ped.

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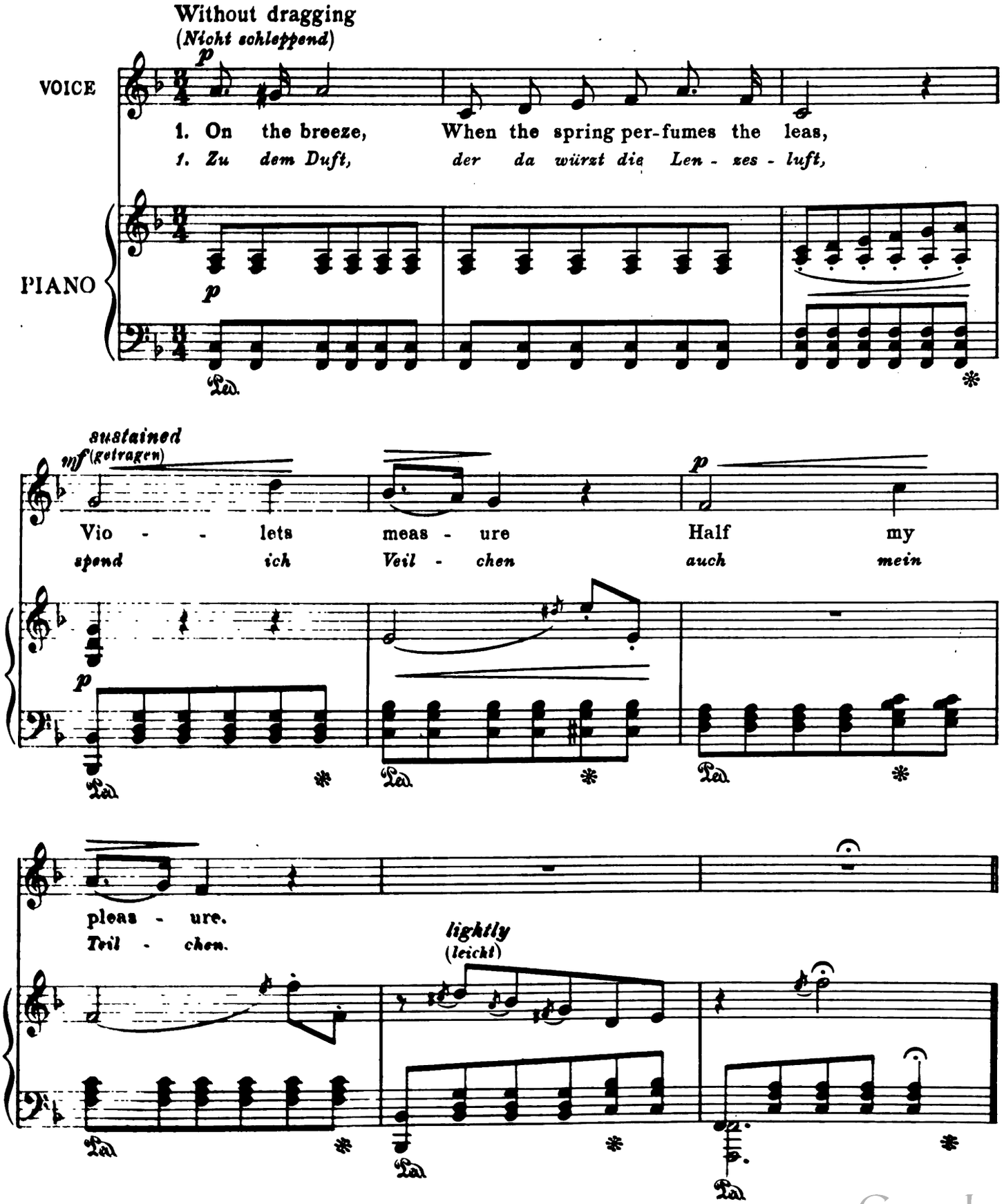
VIOLETS
(VEILCHEN)

PETER CORNELIUS
Translated by Charles Fonteyn Manney

(Original Key, Ab)

PETER CORNELIUS, Op.1, №2



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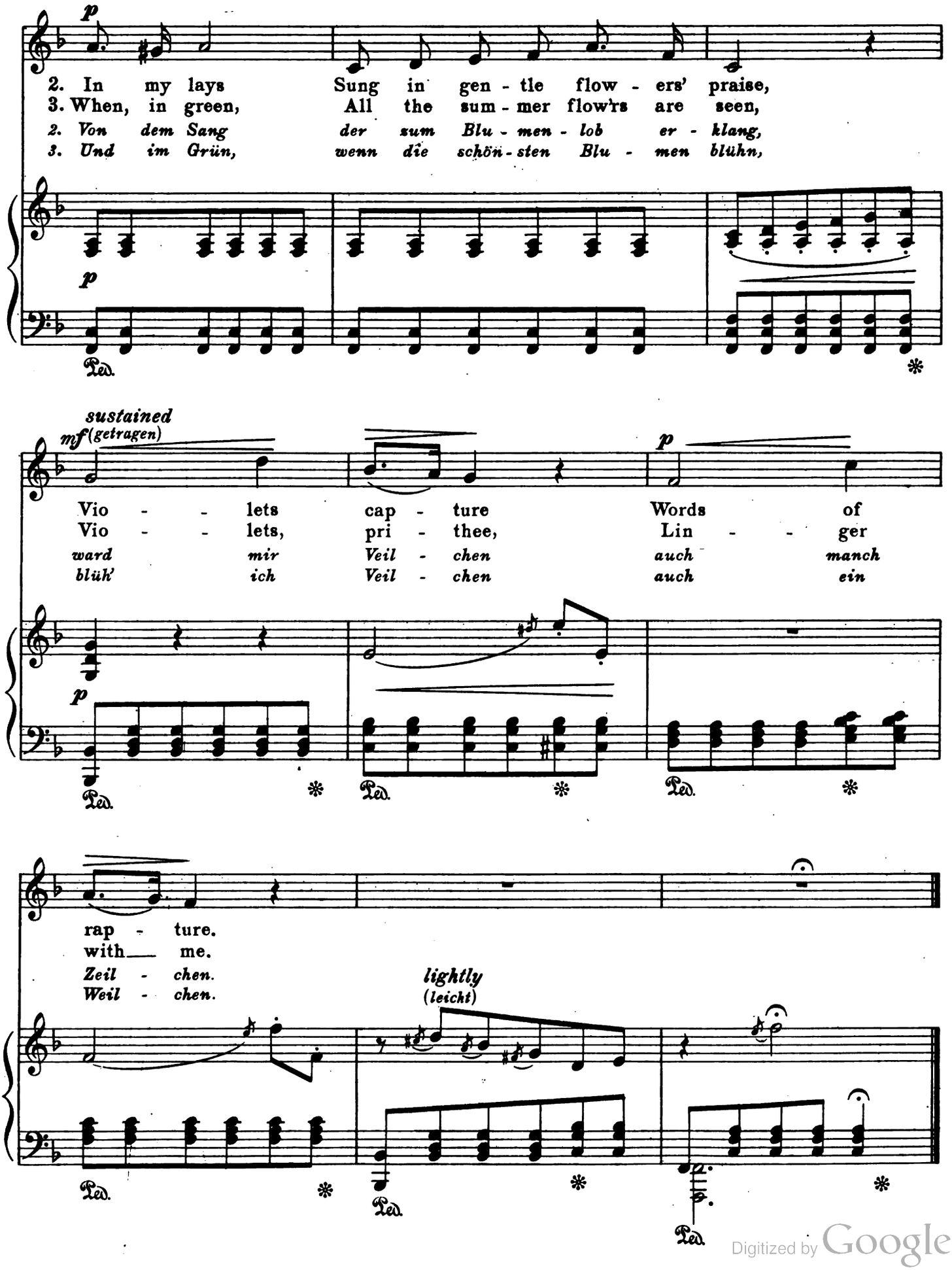
p
2. In my lays Sung in gen - tle flow - ers' praise,
3. When, in green, All the sum - mer flow'rs are seen,
2. Von dem Sang der zum Blu - men - lob er - klang,
3. Und im Grün, wenn die schön - sten Blu - men blühn,
Ped.
sustained
mf (getragen)
Vio - - lets cap - ture Words of
Vio - - lets, pri - thee, Lin - - ger
ward mir Veil - chen auch manch
blüh' ich Veil - chen auch ein
rap - ture.
with me.
Zeil - chen.
Weil - chen.
lightly
(leicht)

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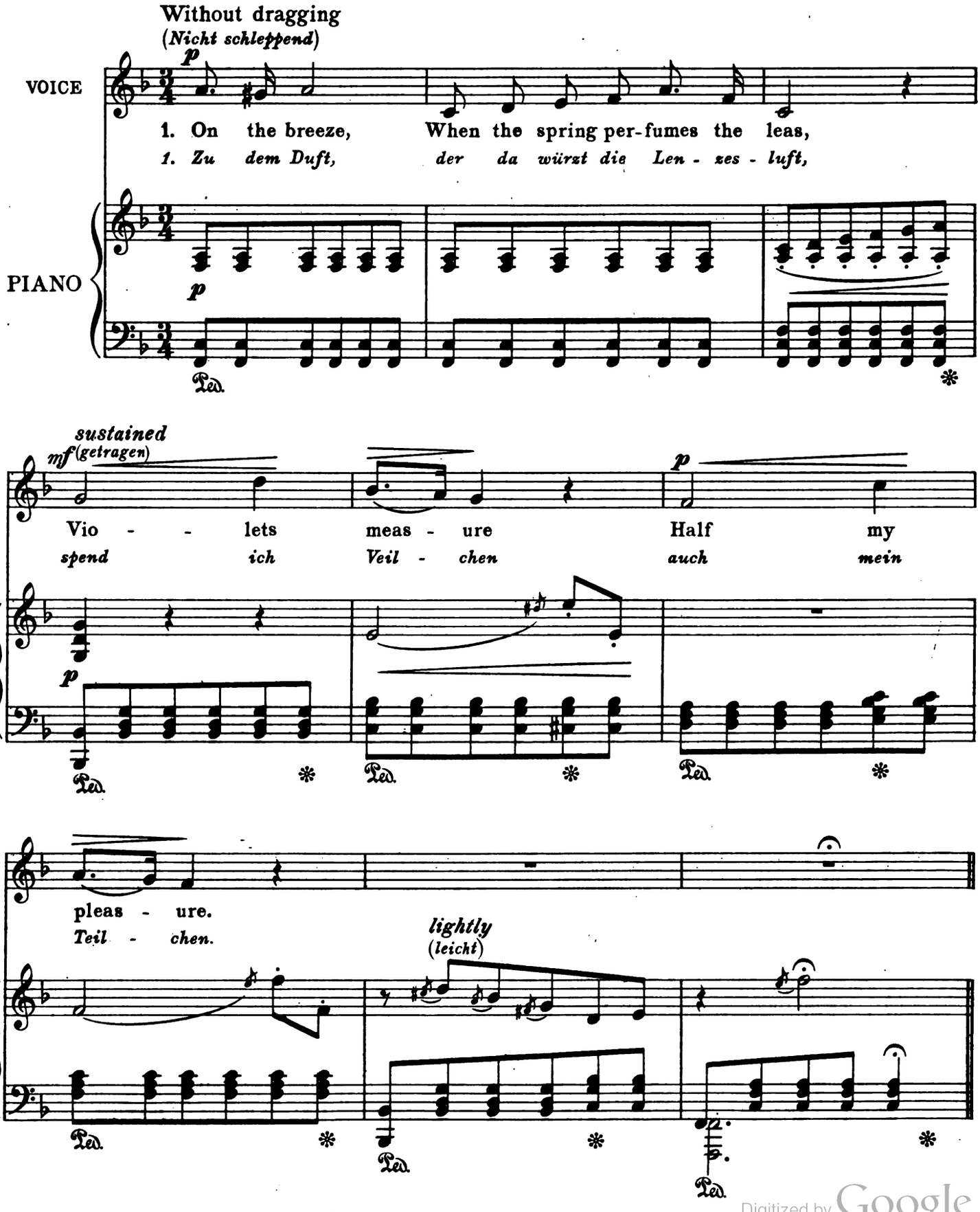
VIOLETS
(VEILCHEN)

PETER CORNELIUS
Translated by Charles Fonteyn Manney

(Original Key, A♭)

PETER CORNELIUS, Op.1, №2



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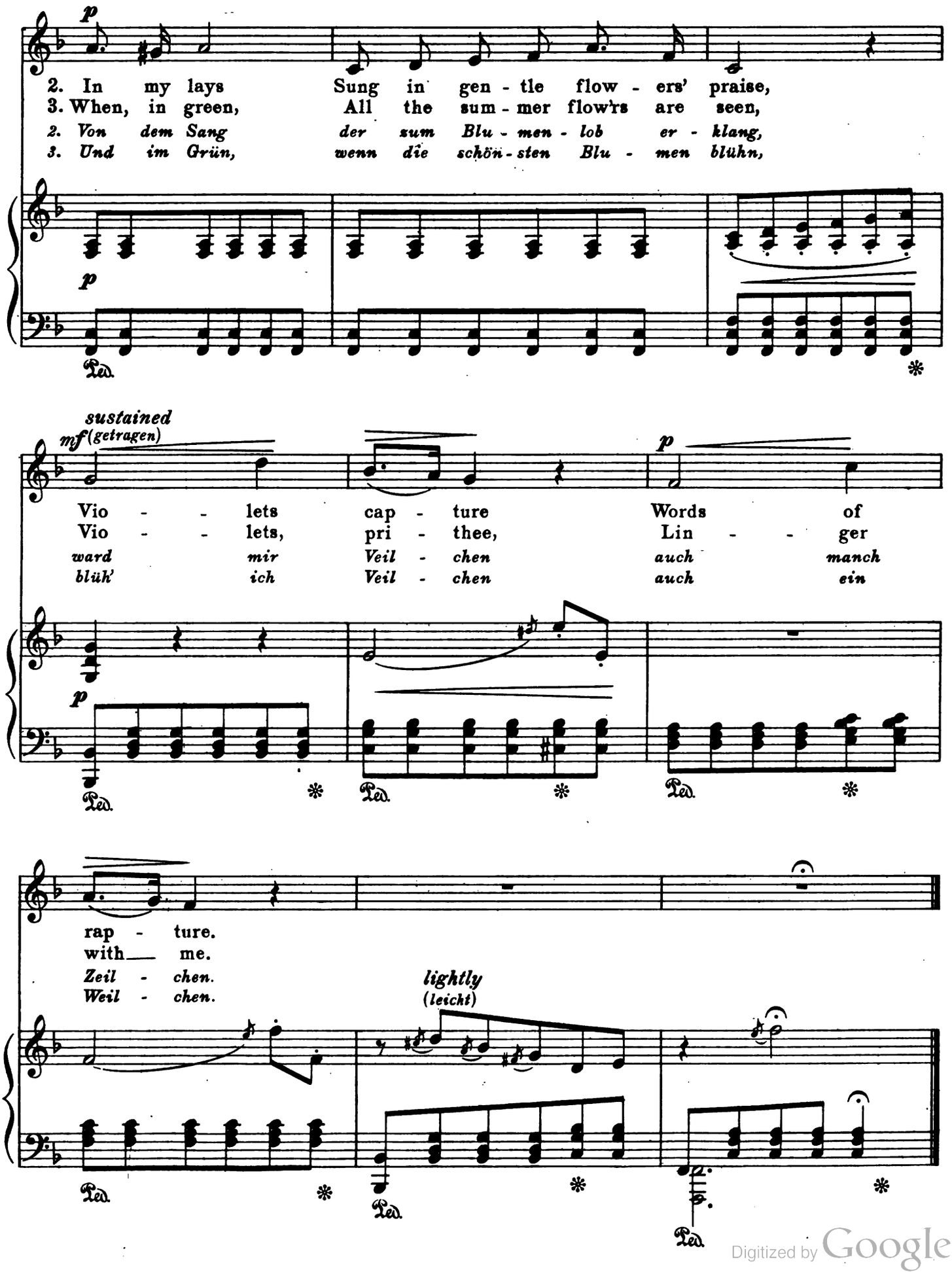
p
2. In my lays Sung in gen - tle flow - ers' praise,
3. When, in green, All the sum - mer flow'rs are seen,
2. Von dem Sang der zum Blu - men - lob er - klang,
3. Und im Grün, wenn die schön - sten Blu - men blühn,
Ped.
sustained
mf (getragen)
Vio - - lets cap - ture Words of
Vio - - lets, pri - thee, Lin - - ger
ward mir Veil - chen auch manch
blüh' ich Veil - chen auch ein
rap - ture.
with me.
Zeil - chen.
Weil - chen.
lightly
(leicht)

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THE MONOTONE

(EIN TON)

(Original Key, E minor)

Translated by C. Hugo Laubach

Words and Music by
PETER CORNELIUS, Op. 3, No 3
(1824-1874)

Not too slowly *(Etwas bewegt)*

VOICE

PIANO

I hear a tone so won-drous rare; It fills my
Mir klingt ein Ton so wun - der - bar in Herz und

legato (gebunden)

p *pp* *p*

heart, 'tis ev - er there. Ah, can it
Sin - nen im - mer - dar. Ist es der

mf *p*

be the last faint breath That stirred thy pal - lid lips ere death?
Hauch, der dir ent - schwebt, als ein - mal noch dein Mund ge - bebt?

cresc.

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Is it the ten-der mon - o - tone Of church-bell
Ist es des Glöck-leins trü - ber Klang, der dir ge -
cresc.
which for thee made moan?
folgt den Weg ent - lang?
Lo, still it comes, so full, so
Mir klingt der Ton so voll und
p
cresc.
clear, As though thy soul were float - ing near,
rein, als schlöss er dei - ne See - le ein,
fp dim.
pp

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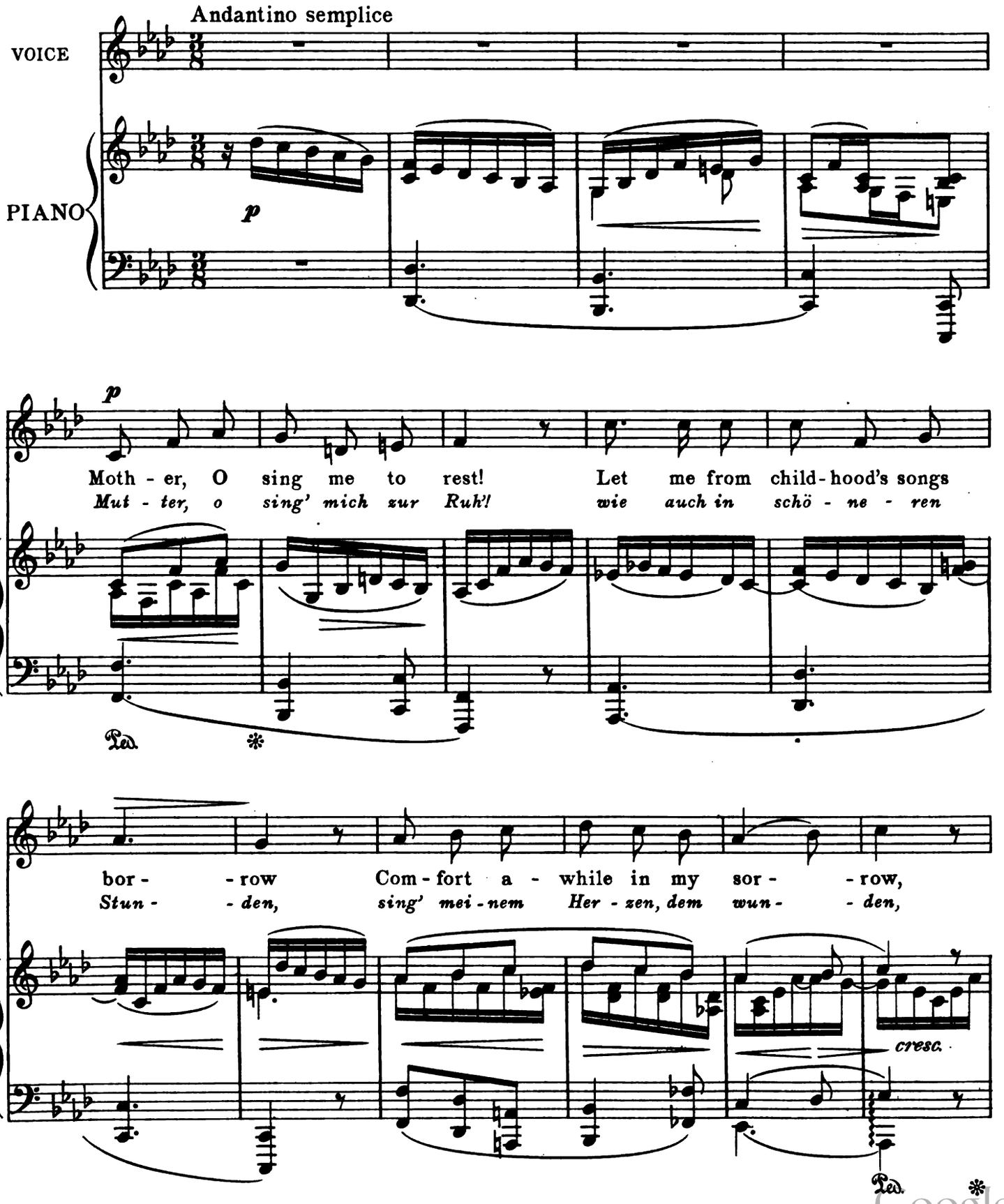
MOTHER, O SING ME TO REST!

(MUTTER, O SING' MICH ZUR RUH'!)

(Original Key, A minor)

FELICIA HEMANS — ROBERT FRANZ, Op. 10, No. 3


Andantino semplice
VOICE
PIANO
p
Moth - er, O sing me to rest! Let me from child - hood's songs
Mut - ter, o sing' mich zur Ruh'! wie auch in schö - ne - ren
bor - - row Com - fort a - while in my sor - - row,
Stun - - den, sing' mei - nem Her - zen, dem wun - - den,
cresc.
Ped.
*

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mf
Pil - low my head on thy breast!
trö - sten - de Lie - der sing' Dul
mf
p
Ped.
p
Wilt thou my wear - y eyes close! Flow - ers their
Drü - cke die Au - gen mir zul Blu - men die
Ped.
love - ly heads sink - - - ing Pit - y me, mourn - ful - ly
Häup - ter jetzt nei - - - gen; Trau - ern - de ra - sten und
mf
think - - - ing, Moth - er, sing me to re - pose!
schwei - - - gen, Mut - ter, o sing' mich zur Ruh'!
cresc.
mf
dim.

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p
Lay thy poor bird in its
Bet - te dein Vö - gel - chen
Ped. *
nest! Storms have its gay plu-mage blight - - - ed.
Du! Stür - me, ach! ha - ben's ent - fie - - - dert;
Love, a - las! pains un - re - - quit - - - ed;
Lie - be, sie drückt un - er - wie - - - dert;
Ped. * Ped. * Ped. *
p
Moth - er, O sing me to rest!
Mut - ter, o sing' mich zur Ruh'!
un poco riten.
p
Ped. * Ped. * Ped. *

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To Frau Dr. Livia Frege

OUT OF MY SOUL'S GREAT SADNESS

(AUS MEINEN GROSSEN SCHMERZEN)

(Original Key, D minor)

HEINRICH HEINE (1799-1856)
Translated by Frederic Field Bullard

ROBERT FRANZ, Op. 5, No. 1

Andante Fervently (Innig)
VOICE
Out of my soul's great sad - ness My lit - tle songs come
Aus mei - nen gro - ssen Schmer - zen mach' ich die klei - nen
PIANO
p dolce
wing - ing; Like wee feath-ered birds, a - sing - ing, They
Lie - der, die he - ben ihr klin - gend Ge - fie - der und
rit.
fly to her heart in glad - ness. They
flat - tern nach ih - rem Her - zen. Sie
mf espressivo
rit.
p
dim. rit.

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p
found her, and round her hov - ered, And now they've come back, and they
fan - den den Weg zur Trau - ten, doch kom - men sie wie - der und
p
Ped.
Ped.
Ped.
mf
scold me, And yet not a song - let has told me What
kla - gen, und kla - gen, und wol - len nicht sa - gen, was
mf
cresc.
Ped.
Ped.
Ped.
they in her heart dis - cov - ered.
sie im Her - zen schau - ten.
Ped.
Ped.
Ped.

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FOREST VOICES
(WALDESGESPRÄCH)

(Composed in 1860)

(Original Key, C minor)

"The midnight tempest howls and raves
Like spirit voices from the graves."

*„Der Mitternachtswind heult rauh und düster,
Gleich der Verstorb'nen Grabgeflüster."*

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

ADOLF JENSEN, Op.5, No 4

Allegro, alla ballata
(Schnell, balladenmässig)

The characters should be made distinct
(Die Charaktere sind genau zu unterscheiden)

VOICE

Turbulently and gloomily
(Rauh und düster)

PIANO

f

Ped. * Ped. * Ped. *

whispering, somewhat flippantly
(flüsternd, etwas frivol)

p

The hour is late, cold blows the breeze, Who rides so lone-ly
Es ist schon spät, es wird schon kalt, was reit'st du ein-sam

pp

pp

p

mid the trees? Why dost thou roam thro' for-est wide? O fol-low me, and
durch den Wald? Der Wald ist lang, du bist al-lein, du schö-ne Braut, ich

p

pp

pp

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WHERE FLOWS THE BRIGHT RIVER
(AM UFER DES FLUSSES, DES MANZANARES)

Translated from an anonymous Spanish poet
by EMANUEL GEIBEL (1815-1884)
English version by Charles Fonteyn Manney

(Composed in 1860-66)
(Original Key, D)

ADOLF JENSEN, Op. 21, № 6

Spirited, and with delicate expression
(Lebhaft, mit durchaus zartem, anmuthigem Vortrage)

In the style of a Mandolin
(Durchweg leicht gestossen, in Art der Mandoline)

PIANO

una corda
(Verschiebung)

Ped.

mf *tre corde*
(ohne Verschiebung)

mf

Where flows the bright riv - er, the Man - za - na - res, A maid wash-es
Am U - fer des Flus - ses, des Man - za - na - res, spült Lin - nen das

senza Pedale
(ohne Pedal)

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lin - en, And dries in the breez - es, the breez-es; Where flows the bright
Mäd-chen und trock-net's im Win - - de, im Win-de; am U-fer des
riv - er, the Man-za - na-res, A maid washes
Flus-ses, des Man-za - na-res, spült Lin-nen das
lin - en, And dries in the breez - es. The lin - en she dips in the
Mäd - chen und trock-net's im Win - - de. Und taucht sie das Lin - nen in's
wa - ter be-low, Where clear, sun-ny pools check the swift riv-er's flow, And the
Was - ser hin-ein, da hal - ten mit Rin - nen die Flu - then schon ein, und der
p
Ped.
*

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stone where she spreads it All spar - kling is seen, And the banks blos - som
Stein drauf sie's win - det fängt hell an zu glühn, und das U - fer wird
f
green By Man - - za - na - res,
grün am Man - - za - na - res,
mf
Where a maid her lin - en wrings and dries in the breez - es, Where she
wo das Mäd - chen Lin - nen spült und trock - net im Win - de. Wo sie
p
wades in the wa - ter With her feet white as snow The waves gleam like
tritt in die Wel - le mit dem schnee - i - gen Fuss, da scheint auf der
Ped.

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crys - tal And pause in their flow; Bright pearls deck the ros - es When her
Stel - le kry - stal - len der Fluss, Perl - mut - ter die Ro - sen, wo die
cloth strews the strand, Like a gar - den the land Near Man - za - na - res,
Tü - cher sie spannt, und ein Gar - ten das Land am Man - za - na - res,
Where a maid her lin - en wrings, and dries in the breez - es.
wo das Mäd - chen Lin - nen spült und trock - net im Win - de.
poco rit.
(etwas zurückgehalten)
a tempo
una corda
(Verschiebung)

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pp molto dolce (sehr leise)
The cloud-lets ca - ress her When pass - ing be - neath, And the
Die Win - de, die lau - en, ver - hal - ten den Hauch, und der
pp molto dolce (sehr leise)
rit. (zurückgehalten)
a tempo
breeze holds its breath, The sky bends to bless her And the
Him - mel ruht auch, ihr Ant - litz zu schau - en. Und es
rit. (zurückgehalten)
a tempo
cresc. (anschwellend)
mir - ror - like wa - ters Re - flect clear and
spie - geln die Was - ser so klar und so
tre corde (ohne Verschiebung)
cresc. (anschwellend)
Ped.
f
bright The love - li - est sight In Man - za -
mild, das rei - zen - de Bild im Man - za -
f
Ped.
Ped.
Ped.
Ped.

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ANGEL FAIR WITH GOLDEN HAIR
(ANGIOLIN DAL BIONDO CRIN)

(Composed in 1839)

Marchese CESARE BOCELLA
Translated by Charles Fonteyn Manney

(Original Key)

FRANZ LISZT
Edited by Carl Armbruster

Andante placido

PIANO

una corda
pp dolcissimo

smorzando

dolce

a) An - gel fair with gold - en hair, Just two springs have smiled up -
An - gio - lin dal bion - do crin, che due ver - ni ai vis - ti ap

sempre pp *una corda*

on thee; May life's way be free from care, An - gel fair with gold - en
pe - na, sia tua vi - ta og-nor se - ren, An - gio - lin dal bion - do

poco rit. smorzando

simile

smorzando
poco rit.

a tempo

hair, An-gel fair with gold - en hair, Love - ly im - age of a
crin, An-gio - lin dal bion - do crin, bel - la i-ma - gi - ne d'un

poco rit.

a tempo

poco rit.

a) A song full of naïve charm; it should be rendered simply and unaffectedly, in a tempo not too slow.

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dolce
flow'r.
May soft breez - es gen - tly
fior.
sempre dolcissimo
Che del sol t'in - do - ri un
a)
pp a tempo
pp
fan thee, While the sun's bright beams ca - ress thee; May the stars shed ra - diance
rag - gio che be-nign' au - ra del cie - lo ti car - rez zi in sul - lo
simile
poco rit. smorz.
a tempo
rare, An - gel fair with gold - en hair, An-gel fair with gold - en
stel, An - gio-lin dal bion - do crin, An-gio - lin dal bion - do
smorzando
poco rit.
a tempo
poco rit.
hair, Love - ly im - age of a flow'r.
crin, bel - la i-ma - gi - ne d'un fior.
poco rit.
a tempo

a) The melody discreetly (not obtrusively) prominent.

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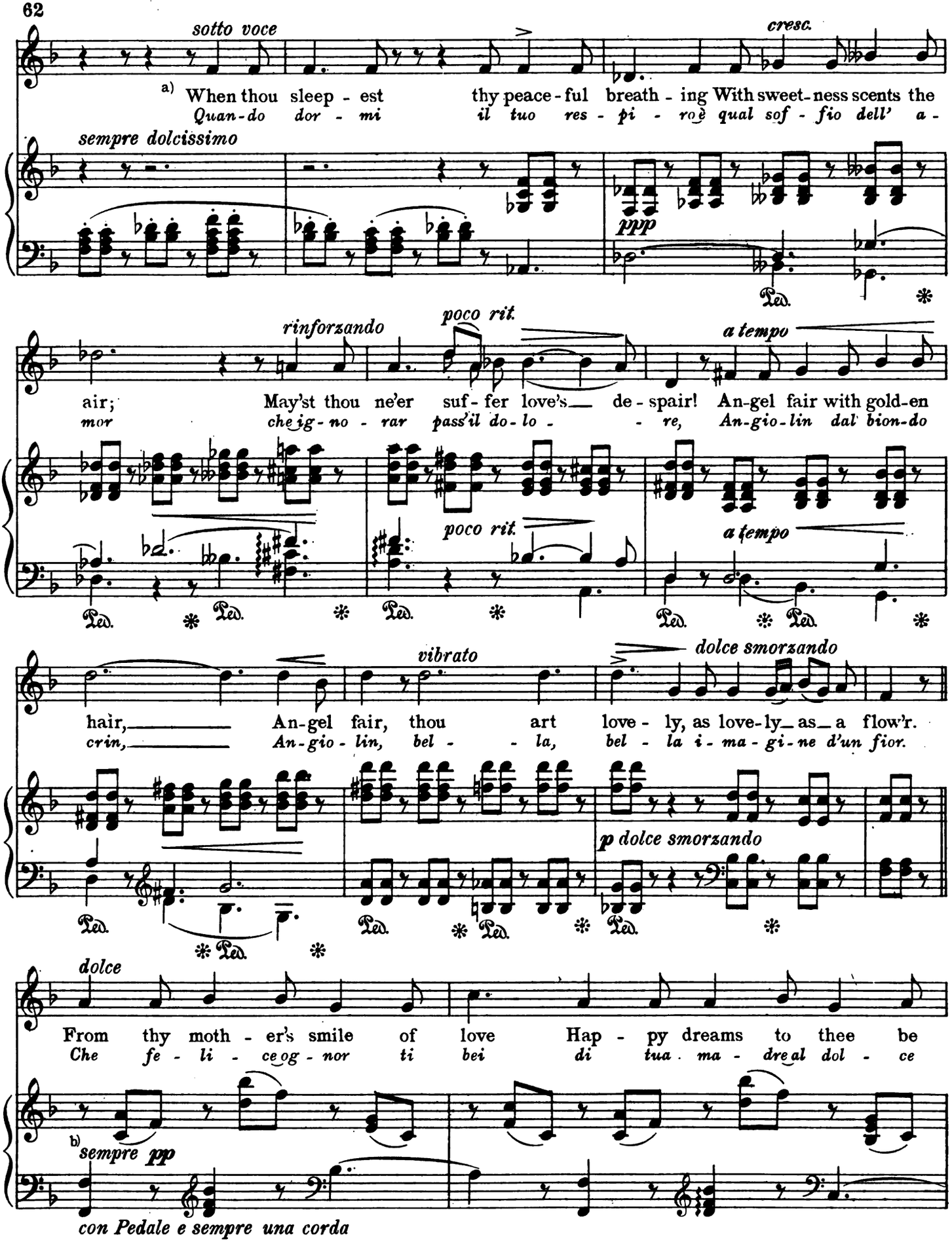
sotto voce
cresc.
a) When thou sleep - est thy peace - ful breath - ing With sweet - ness scents the
Quan - do dor - mi il tuo res - pi - ro è qual sof - fio dell' a -
sempre dolcissimo
ppp
Ped.
rinforzando
poco rit.
a tempo
air; May'st thou ne'er suf - fer love's de - spair! An - gel fair with gold - en
mor che ig - no - rar pass'il do - lo - re, An - gio - lin dal bion - do
poco rit.
a tempo
vibrato
dolce smorzando
hair, An - gel fair, thou art love - ly, as love - ly as a flow'r.
crin, An - gio - lin, bel - la, bel - la i - ma - gi - ne d'un fior.
p dolce smorzando
dolce
From thy moth - er's smile of love Hap - py dreams to thee be
Che fe - li - ce og - nor ti bei di tua ma - dre al dol - ce
b) sempre pp
con Pedale e sempre una corda

a) The change of melody might tempt the singer to a more dramatic expression: this should be avoided.

b) The accompaniment from here to the end of the song is worthy of study, being not quite so easy as it appears.

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rinf.
giv - en; In thine eyes she finds her heav'n,— finds— her heav - - -
ri - so tu l'an - nun - zi il pa - ra - di - so il pa - ra - di - - -
dolce
semplice
en. An - gel fair with gold - en hair, Love - ly im - age of— a
so, An - gio - lin dal bion - do crin, bel - la i - ma - gi - ne d'un
p dolce
poco a poco cresc.
flow'r. Learn from her the ma - gic pow - er All art and na - ture in -
fior. Tu da lei cres - cen - do im - pa - ra quant'han bell' ar - te e na -
poco agitato
molto rall.
rinforz.
dwell - - ing; Ne'er a thought of sad - ness tell - - -
tu - - ra, non im - pa - - ra la sven - tu - - -
seguendo il canto dim.
rinforz.
Ped.
Ped.

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a tempo

ing An-gel fair with gold-en hair, An-gel fair, thou art
ra, An-gio-lin dal bion-do crin, An-gio-lin, bel - - - la,

vibrato

a tempo

cresc.

Ped. Ped. *

smorzando *poco rit.*

love - ly, as love - ly as a flow'r.
bel - la i - ma - gi - ne d'un fior.

a tempo

smorzando *poco rit.*

dolce lusingando

a)

Ped. * *con Pedale*

poco rit. il tempo (parlando)

Should my name e'er meet thine
E s'av-vien che il no - me

pp

ear, Sweet-ly lisp it to thy moth - er, That her heart may hold it
mio nell' u - dir ti rest' in men - te dehl il re - di - ci a lei so -

a) Note the word *lusingando.*

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rinforzando
appassionato
rall.
dear, her heart may hold it dear.
ven - te, a lei_ a lei so - ven - te.
cresc.
rall.
dolce
a tempo
semplice
p
dolce con grazia
An - gel fair_with gold - en hair, Thou art love - ly as a
An - gio - lin_ dal bion - do crin, bel - lai - ma - gi-ne d'un
dim.
a)
pp
p
flow'r, Thou art love - ly as a flow'r, An - gel
fior, bel - lai - ma - gi - ne d'un fior, An - gio-
ppp
ritenuto
fair, love-ly im - age of_ a flow'r.
lin, bel - lai - ma - gi - ne d'un fior.
pp

a) In this and the next two measures a *ritenuto a piacere* is permissible, sanctioned by the composer's words "con grazia."

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A WONDROUS RAPTURE MUST IT BE
(ES MUSS EIN WUNDERBARES SEIN)

(Composed in 1889)

(Original Key, Eb)

OSKAR von REDWITZ
Translated by Charles Fonteyn Manney

FRANZ LISZT
Edited by Carl Armbruster

Sostenuto

VOICE

PIANO

p *(mp*

A won-drous rap-ture must it be, The
Es muss ein Wun-der-ba-res sein Um's

a)

pp

love of two souls plight-ed, Whose faith, from all con-ceal-ment
Lie-ben zwei-er See-len Sich schlie-ssen ganz ein-an-der

rit.

a tempo
(mp)

free, No word or thought has blight-ed. Come joy or pain,—
ein, Sich nie ein Wort ver-heh-len. Und Freud' und Leid—

rit.

a tempo

a) One of the most generally admired of Liszt's songs. Its simplicity of utterance demands a corresponding simplicity in rendition, yet expressive of deepest feeling.

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dolce
come weal or woe, Each shares the same e -
und Glück und Noth So mit ein - an - - der
poco rit.
a tempo
dolce
mo - tion, Each shares the same e - mo - tion, From that first
tra - gen, So mit ein - an - - der tra - gen: Vom er - sten
poco rit. e cresc.
a tempo
rit.
smorzando
(pp)
kiss e'en un - to death With love's un-changed de -
Kuss bis in den Tod Sich nur von Lie - be
a)
pp rit.
(pp)
vo - tion, With love's un-changed de - vo - tion.
sa - gen, Sich nur von Lie - be sa - gen.
pp
(morendo)

a) Note that the arpeggio is prescribed in the bass only. Throughout the song the player must be careful *not* to make arpeggios where they are not marked, and must exercise the utmost discretion in the use of the Pedal.

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MAIDENS ARE LIKE THE WIND
(MÄDCHEN SIND WIE DER WIND)

(Original Key)

Translated by Charles Fontcyn Manney

CARL LOEWE, Op. 9, № 4

Quickly (Geschwind)
VOICE
PIANO
Maid - ens are like the wind,
Mäd - chen sind wie der Wind,
fp
Their re - gard be - stow - ing Now on me, then on thee,
schen - ken oft im Scher - ze heu - te mir, mor - gen dir,
Like a leaf-let blow - ing.
flat - ter - haft ihr Her - ze.
f
p

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Maid - ens are
Mäd - chen sind
like the wind,
wie der Wind,
Their re - gard be - stow - ing
schen - ken oft im Scher - ze
Now on me, then on thee,
heu - te mir, mor - gen dir,
Like a leaf - let blow - ing.
flat - ter - haft ihr Her - ze.
Maid - ens are like the wind!
Mäd - chen sind wie der Wind!
p
fp
fp
fp
f
pp
pp

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THE ASRA

(DER ASRA)

HEINRICH HEINE
Translated by Arthur Westbrook

CARL LOEWE, Op. 133, No 9

Andantino
VOICE
PIANO
Ev - 'ry day the
Täg - lich ging die
p staccato
won - drous love - ly Sul - tan's daugh - ter paced the gar - den In the eve - ning
wun - der - schö - ne Sul - tans - toch - ter auf und nie - der um die A - bend -

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near the foun - tain Where the foam - ing wa - ters whi - ten.
zeit am Spring - brunn, wo die wei - ssen Was - ser plät - schern.
ritenuto
un pochettino più lento
Ev - 'ry day the youth - ful slave stood In the eve - ning
Täg - lich stand der jun - ge Skla - ve um die A - bend -

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near the foun - tain, Where the foam - ing wa - ters whi - ten.
zeit am Spring - brunn, wo die wei - ssen Was - ser plät - schern,
Dai - ly grew he
täg - lich ward er
Ped. * Ped. * Ped. simile
pale and pal - er,
bleich und blei - cher,
Dai - ly grew he pale and pal - er.
täg - lich ward er bleich und blei - cher.

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Allegro assai
p
Till one eve-ning stept the Prin-cess To his side with hur - ried_
Ei - nes A - bends trat die Für - stin auf ihn zu mit_ ra - schen
p
p
ques-tion: I would know, slave, what thy name is, Where thy coun-try, who thy
Wor - ten: Dei-nen Na - men will ich wis - sen, dei - ne Hei-math, dei - ne
p
kin - dred!
Sipp - schaft!
rit.
f
And the slave re - plied, "They call me Ma - ho - met,
Und der Skla - ve sprach: ich hei - sse Ma - ho - met,
cresc.
f

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I come from Ye - men, And my tribe is that of As - ra, Who in
und bin aus Ye - men, und mein Stamm sind je - ne As - ra, wel - che
lov - ing ev - er per - ish, Yea, my tribe is that of
ster - ben, wenn sie lie - ben, ja, mein Stamm sind je - ne
As - ra, Who in lov - ing ev - er per - ish, Who in lov -
As - ra, wel - che ster - ben, wenn sie lie - ben, wel - che ster -
3
con forza
cresc. rit.
- ing ev - er per - - - - - ish.
- ben, wenn sie lie - - - - - ben.
dolce
sf

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ON SONG'S BRIGHT PINIONS

(ON WINGS OF MUSIC)

AUF FLÜGELN DES GESANGES

HEINRICH HEINE
Edited by N. Clifford Page

FELIX MENDELSSOHN
Op. 34, No. 2

Andante tranquillo

VOICE

PIANO

On songs bright pin - ions ran - ges My
Auf Flü - geln des Ge - san - ges, Herz-
On wings of Mu - sic roam - ing, With

pp *sempre p e legato*

air - y flight with thee, Hence! to the banks of the
lieb - chen, trag' ich dich fort, fort, nach den Flu - ren des
thee, my sis - ter, I glide, Where the gay flow - ers are

sf *p* *p*

Gan - ges, My loved one, oh, come with me; A
Gan - ges, dort weiss ich den schön - sten Ort; da
bloom - ing On banks by the Gan - ges' tide. O

sf *p*

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gar - den we'll seek that's per - fum - ing The tran - quil mid - night
liegt ein roth - blü - hen - der Gar - ten im stil - len Mon - den -
there in a gar - den of ro - ses, While moon - beams calm - ly
Ped. * Ped. *
cresc.
air, The lo - tus - flow'rs bright - ly bloom - ing, A -
schein, die Lo - tos - blu - men er - war - ten ihr
shine; The lo - tus - flow - er un - clo - ses Her
cresc.
dim.
p
wait a sis - ter there, The lo - tus - flow'rs bright - ly
trau - tes Schwes - ter - lein, die Lo - tos - blu - men er -
eye to gaze on thine, The lo - tus - flow - er un -
dim.
pp

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p
rit.
bloom - - - ing, A - wait a sis - ter there.
war - - - ten ihr trau - tes Schwes - ter - lein.
clo - - - ses Her eye to gaze on thine.
p
colla voce
a tempo
cresc.
Ped.
*
Each
Die
The
sf
dim.
p
vio - let peeps from it's dwell - ing To gaze at the bright stars a -
Veil - chen ki - chern und ko - sen, und schaun nach den Ster - nen em -
blue - eyed vi - o - lets ly - ing, Look up to the stars with de -

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bove, Ro - ses each oth - er are tell - ing Wild
por, heim - lich er - säh - len die Ro - sen sich
light, There the musk - ro - ses are sigh - ing Fond
sf
sf
le - gends of fae - ry and love. The trem - bling leaves scarce - ly
duf - ten - de Mähr - chen in's Ohr. Es hüp - fen her - bei und
se - crets, like Fays of the night. There light - foot - ed an - te -
p
p
Ped.
*
brush - ing, Ga - zelles pause to list to each word, While
lau - schen die from - men, klu - gen Ga - zell'n, und
lopes Lie crouch - ing read - y to leap, While
f
cresc.
Ped.
*

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dim.
in the dis - tance rush - ing The sa - cred stream is
in der Fer - ne rau - schen des heil' - gen Stro - mes
on, in dis - tance gli - ding, The riv - er seeks the
dim.
p
cresc.
heard, While in the dis - tance rush -
Well'n, und in der Fer - ne rau -
deep, While on in dis - tance gli -
pp
p
rit.
- ing The sa - cred stream is heard.
- schen des heil' - gen Stro - mes Well'n.
- ding The riv - er seeks the deep.
p
colla voce
cresc.
sf
Ped.
*

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cresc.
Be - neath the tall palm - trees
Dort wol - len wir nie - der -
Re - cli - ning with thee, while
dim.
cresc.
Ped. *
cresc.
sink - ing, There will we gen - tly rest, From
sin - ken, un - ter dem Pal - men - baum, und
night gleams Un - der the spread - ing palms; We
Ped. * Ped. *
cresc.
love's pure foun - tain drink - ing, We'll dream the dreams of the
Lieb' und Ru - he trin - ken, und träu - men see - li - gen
woo the pow'r of bright dreams, To shed their heav - en - ly
cresc.
cresc. - al

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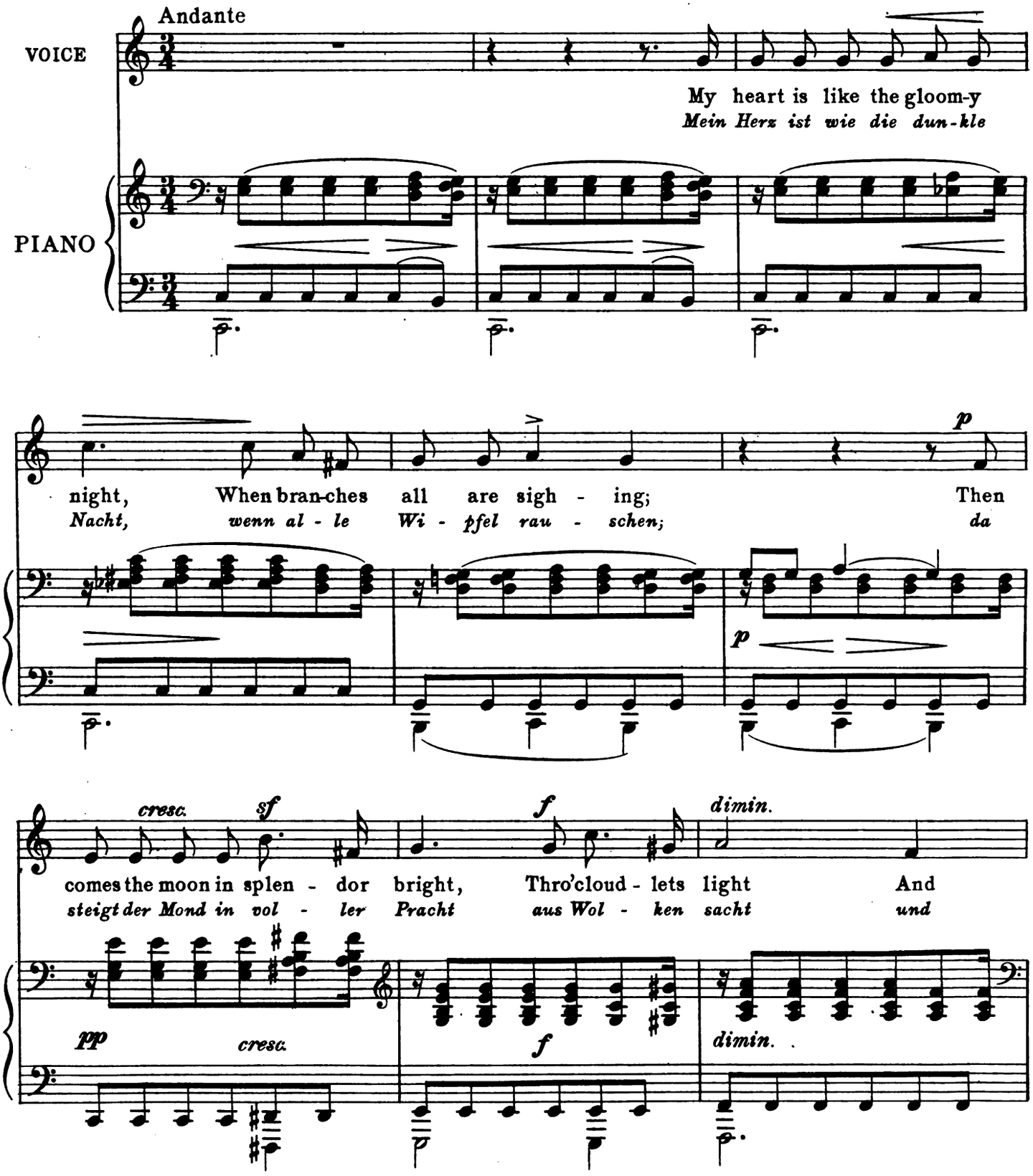
THE MOON

(DER MOND)

EMANUEL GEIBEL
Translated by Charles Fonteyn Manney

FELIX MENDELSSOHN
Op. 86, № 5



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p
pp
see! the woods all si - lent now are ly - - ing.
sieh'! der Wald ver-stummt in tie - fem Lau - - schen.
p
pp
sf
Thou art the ra-diant moon I see, With love and
Der Mond, der lich - te Mond bist du in dei - ner
sf
sf
p
cresc.
beau - ty shin - ing, One calm and rest - ful look from
Lie - bes - fül - le, wirf ei - nen, ei - nen Blick mir
p
pp
cresc. - -

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sf
f
dim.
thee Brings joy to me, Brings joy to me. And
zu voll Him - mels - ruh', voll Him - mels - ruh', und
f
sf
dim.
p
lo! this rest - less heart will cease re - pin - - ing, And
sieh'! dies un - ge - stü - me Herz wird stil - - le, und
p
pp
f
dim.
p
lo! this rest-less heart will cease re - pin - ing,
sieh'! dies un - ge - stü - me Herz wird stil - le.
cresc.
fsf
p
pp

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I'VE BEEN ROAMING

CHARLES EDWARD HORN
(1786-1849)
Arranged by William Arms Fisher

Andantino con anima

VOICE

PIANO

mf

mf

I've been roam-ing, I've been roam-ing Where the mead-ow dew is sweet, And I'm

mf

cresc.

com-ing, and I'm com-ing With its pearls up-on my feet;— I've been

cresc.

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roam - ing, I've been roam - ing Where the mead - ow dew is sweet, And I'm
cresc.
poco rit.
com - ing, and I'm com - ing With its pearls up - on my feet.
cresc.
poco rit.
mf a tempo
p
I've been roam - ing, I've been roam - ing O'er the rose and li - ly fair, And I'm
rit.
a tempo
com - ing, and I'm com - ing With their blos - soms in my hair; I've been
rit.
p
a tempo

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roam - ing, I've been roam - ing Where the mead - ow dew is sweet, And I'm
com - ing, and I'm com - ing With its pearls up - on my feet.
mf
p
I've been roam - ing, I've been roam - ing Where the hon - ey - suck - le creeps, And I'm
p
com - ing, and I'm com - ing With its kiss - es on my lips; I've been
p a tempo
f
p a tempo

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roam - ing, I've been roam - ing Where the mead - ow dew is sweet, And I'm
mf.
meno mosso
mf
com - ing, and I'm com - ing With its pearls up - on my feet; I've been
roam - ing, I've been roam - ing O - ver hill and o - ver plain, And I'm
mf
com - ing, and I'm com - ing To my bow - er back a - gain, O - ver

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hill and o - ver plain To my bow - er back a - gain, And I'm
com - ing, and I'm com - ing To my bow - er back a - gain, To my
ad lib.
colla voce
bow - er back a - gain, To my bow - er back a - gain.
a tempo
a tempo
f

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LONG, LONG AGO

Edited by Henry Dowland

THOMAS HAYNES BAYLY
(1797-1839)

Moderato

PIANO

mf

1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re - mem - ber the path where we met, Long, long a - go,
3. Though by your kind - ness my fond hopes were raised, Long, long a - go,

long, long a - go. Sing me the songs I de - light - ed to hear,
long, long a - go? Ah! yes you told me you ne'er would for - get,
long, long a - go. You by more el - o - quent lips have been praised

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Long, long a - go, long a - go.
Long, long a - go, long a - go.
Long, long a - go, long a - go.
Now you are come all my
Then to all oth - ers my
But by long ab - sence your
grief is re - moved.
smile you pre - fer'd,
truth has been tried,
Let me for - get that so
Love when you spoke gave a
Still to your ac - cents I
long you have roved,
charm to each word,
lis - ten with pride,
Let me be - lieve that you
Still my heart treas - ures the
Blest as I was when I
love as you loved,
prais - es I heard
sat by your side,
rit.
Long, long a - go, long a -
Long, long a - go, long a -
Long, long a - go, long a -
rit.
go.
go.
go.
a tempo

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PASSING BY

EDWARD PURCELL (1689-1740)
Arranged by William Arms Fisher

Andantino moderato

VOICE

PIANO

1. There is a la - dye
2. Her ges-tures, mo-tions

mf espressivo e cantabile *rit.* *mp*

sweet and kind, Was ne-ver face so pleas'd my mind,
and her smile, Her wit, her voice my heart be-guile, Be-

con affetto

I did but see her pass-ing by, And yet I love her
guile my heart, I know not why, And yet I love her

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SO SWEETE IS SHEE

(HAVE YOU SEENE BUT A WHYTE LILLIE GROW?)

BEN JONSON
(1573(?)-1637)

*)English Air of the early 17th Century
Arranged by William Arms Fisher

Moderato

VOICE

PIANO

mf

Have you seene but a whyte Lil - lie grow — Be - fore rude hands had toucht it; Have you markt but the fall of the Snow Be - fore the Earthe hathe — smucht it? Have you felt the Woole of Bev - er, (beav - er) Or Swans downe ev - er; Or have

*)*From a MS. in the British Museum where it appears with a Lute accompaniment in tablature. The music is anonymous. The spelling given in the original MS. is here retained. The words occur in Ben Jonson's play, "The Devil's an Ass," first acted in 1614.*

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smelt of the Bud of the Bry - er, Or the Nard in the Fire; Or have
tast - ed the Bagge of the Bee? O so whyte, O so soft, O so
sweete, so sweete, ___ so sweete is shee! O so whyte, O so
soft, O so sweete, so sweete, ___ so sweete is shee!
f
f

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I HEARD IN THE NIGHT THE PIGEONS

PADRAIC COLUM

Irish Air
Arranged by William Arms Fisher

Moderato, con molto tenerezza

VOICE

PIANO

I heard in the night the pi - geons A - stir with - in their nest; The wild pi-geons' stir was ten - der Like a child's hand at the breast.

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THE PASSING OF THE GAEL

ETHNA CARBERY

Irish Air
Arranged by William Arms Fisher

Moderato ma non troppo

VOICE

PIANO

mf

1. They are go - ing, go - ing, go - ing from the val - leys and the
2. They are go - ing, shy - eyed col - leens, and lads so straight and

hills, They are leav - ing far be - hind them Heath - 'ry
tall, From the pur - ple peaks of Ker - ry, from the

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moor and moun - tain rills, All the wealth of haw - thorn
crags of wild I - maal, From the green - ing plains of
hedg - es where the brown thrush sways and trills. They are
May - o and the glens of Don - e - gal. They are
go - ing, go - ing, go - ing from the val - leys and the
go - ing, shy - eyed col - leens, and lads so straight and
rit.
rit.
hills.
tall.
a tempo

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mf
3. Oh, Kath - a - leen Ni Hou - li - han, your road's a thorn - y
mf
way, And 'tis a faith - ful soul would walk the flints with you for
poco accel.
aye, Would walk the sharp and cru - el flints un -
poco accel.
til his locks grew gray. Oh, Kath - a - leen Ni

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rit
Hou - li - han, your road's a thorn - y way.
rit.
a tempo
p
4. So some must wan - der
5. Oh the cab - ins long - de -
to the East, and some must wan - der West; Some
sert - ed! Old - en mem - o - ries a - wake Oh, the
seek the white wastes of the North, and some a South-ern nest; Yet
pleas - ant, pleas - ant pla - ces! Hush! the black-bird in the brake! Oh, the

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nev - er shall they sleep as sweet as on your moth - er
dear and kind - ly voi - ces! Now their hearts are fain to
breast. Ah, nev - er shall they sleep as sweet as
ache. Oh, the dear and kind - ly voi - ces! Now their
rit.
on your moth - er breast.
hearts are fain to ache.
D. S. 𝄋
rit.
D. S.
a tempo
6. They are go - ing, go - ing, go - ing, and we can - not bid them
f
f

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FAREWELL TO SLIEV MORNA

GEORGE DARLEY (1795-1846)

Irish Air
Arranged by William Arms Fisher

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dim. e rit.
Ern where the wild_ ea - gles_ dwell! Fare - well to Shan -
dim. e rit.
f
a - von, Shan - a - von, fare - well!
3
f
a tempo
mf
2. Fare-well to our_ cas - tles, Our oak - blaz - ing_
mf

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cresc. ed accel.
halls, Where the red fox is prowl - ing A - lone in the
cresc. ed accel.
Tempo I
walls! Fare - well to the joys of the harp and the shell, Fare-
Tempo I
dim. e rit.
well to *) I - er - né, I - er - né, fare - well!
dim. e rit.
Ped.
Ped.

*) *Ierné: Ancient name for Ireland*

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APRIL

(Original Key, G)

WILLIAM WATSON

JOHN H. DENSMORE

Tempo di Mazurka (♩=92)

VOICE

PIANO

p dolciss. *molto rall. espress.*

A-pril, A-pril, Laugh thy girlish

con molto grazia

mf

p a tempo *molto rall. col canto*

rall.

Ped. *

a tempo mosso *rall. poco a poco*

laugh-ter; Then, the mo-ment af - - ter, Weep thy girl-ish

a tempo mosso *rall. poco a poco*

a tempo
Più di moto
mf leggiadramente

tears! A - pril, that mine ears Like a

leggiadramente

a tempo
mf Più di moto

legato il basso

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To the Fairy God-mother, S.B.F.

THE MOTHER-HEART

★) LILLIE FULLER MERRIAM

SAMUEL RICHARDS GAINES

Slowly, dreamily

VOICE

PIANO

I want ye wee a-

gain, lad-die, I want ye a bairn at my knee, I

want yer gold curls a-gain, lad-die, I want the dear blue o' yer

★) *Poem used by permission of The Boston Transcript.*

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p
e'e. Mith-er then was the warld to ye, lad-die, lad-die, O the
p
nichts that ye slept on her arm! An' ye knew if yer Mith-er was
p
A trifle fuller
near ye, lad-die, There'd be nae-thing to fright or a-larm. Ye're a
*)
A trifle fuller

*) *Deliberate trill, with turn (colla voce)*

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mon an' it's proud we are, lad - die, lad - die, O' yer luk an' yer brawn an' yer
poco a poco cresc.
lunga
molto rit.
grace. But the Mith - er - heart o' me's long - in', lad - die, For the
poco a poco cresc.
f
colla voce
sight o' yer bon-nie child - face.
rit.
a tempo
p
Tempo I
I want ye wee a - gain, lad - die, I
pp
p

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want ye a bairn at my knee, I want yer gold curls a-
gain, lad-die, I want the dear blue o' yer e'e.
molto cantabile
pp much slower: sadly
I want yer gold curls a-
p
pp
. much slower: sadly
gain, lad-die, I want the dear blue o' yer e'e.
deliberato e ppp
Ped.

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WOOD SONG

(*Original Key*)

EUGENE LEE HAMILTON

WINTTER WATTS

Moderato

VOICE

PIANO

p When we are

p *tranquillo e dolce*

pp

p legato

gone, love, Gone as the breeze, Woods will be sweet, love,

E - ven as these. *mp* Sun - flecks will dance, love, E - ven as

mp

mf now, *p* *poco rit.* Here on the moss, love, *pp* Un - der the *a tempo* bough.

poco rit.

p

pp

a tempo

p

mf

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To Miss Anna Case

A SIGH
(SOUPIR)

A. SULLY-PRUDHOMME
Translated by Herbert F. Peyser

(Original Key, F minor)

A. WALTER KRAMER
Op. 34, No. 1

Slowly, with pathos

PIANO

fz *f*

Nev - er - more to see or to hear {him, her,} Nev-er-more to ut - ter {his her}
Ne ja - mais la voir ni l'en - ten - dre, Ne ja - mais tout haut la nom -

p not arpeggiated

name, Ev - er faith - ful though to a - wait {him her}
mer, Mais, fi - dè - le, tou - jours l'at - ten - dre,

And love {him her} still.
Tou-jours l'ai - mer.

f

Ped.

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To ope my arms and wear-y of wait-ing
Ou-vrir les bras, et las__ d'at-ten-dre,

riten. *mp a tempo*

Ped. * Ped. *

On noth-ing-ness___ to fold them once more,
Sur le né-ant___ les ren-fer-mer,

accel. *rit.*

Yet a-gain t'ward {him / her} to ex-tend them, To love {him / her} still,
Mais en-core tou-jours les lui ten-dre, Tou-jours lái-mer,

Ped. Ped.

To love {him / her} still, To love {him / her} still.
Tou-jours lái-mer, Tou-jours lái-mer.

fp *mfz reluctantly*

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As at first
Nev - er - more to see or to hear {him, her,
Ne ja - mais la voir ni l'en - ten - dre,
p
Nev-er-more to ut - ter {his her name,
Ne ja - mais tout haut la nom - mer,
But with a love in - creas - ing - ly ten - der,
Mais d'un a - mour tou - jours plus ten - dre,
to love {him her still.
Tou - jours l'ai - mer!
L.H.
Ped.
*
Ped.
*

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